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**NEW APPROACHES TO UNDERSTANDING MANAGEMENT
AND LEADERSHIP IN THE PERFORMING ARTS**

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Thesis submitted to the City University, London as part of the requirements for the
degree of Doctor of Philosophy.

September 2005

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ABBREVIATIONS

A&B	Arts and Business
ABO	Association of British Orchestras
ACE	Arts Council of England
ACGB	Arts Council of Great Britain
ALM	Almeida Theatre
BBC	British Broadcasting Corporation
BCC	Birmingham City Council
BCMG	Birmingham Contemporary Music Group
BRB	Birmingham Royal Ballet
BSO	Bavarian State Opera
CAQDAS	Computer–Aided Qualitative Data Analysis Software
CBO	City of Birmingham Orchestra
CBSO	City of Birmingham Symphony Orchestra
CDF	Clore Duffield Foundation
CEMA	Council for the Encouragement of Music and the Arts
CEO	Chief Executive Officer
DCMS	Department for Culture, Media and Sport
DNH	Department of National Heritage
DON	Donmar Warehouse Theatre
DPWMF	Diana, Princess of Wales Memorial Fund
ENB	English National Ballet
ENO	English National Opera
ENSA	Entertainments National Service Association
ETO	English Touring Opera
GLC	Greater London Council
ITC	Independent Television Commission
ITV	Independent Television PLC
LAMDA	London Academy of Music and Dramatic Art
LCC	London County Council
LFB	London Festival Ballet
LPO	London Philharmonic Orchestra
LTH	Lyric Theatre Hammersmith

NAO	National Audit Office
NBT	Northern Ballet Theatre
NEC	National Exhibition Centre
NT	National Theatre
OFCOM	Office of Communications
OPN	Opera North
PARC	Performing Arts Research Coalition
PHO	Philharmonia Orchestra
PPL	Phonographic Performance Limited
PRS	Performing Rights Society
PSI	Policy Studies Institute
RDC	Rambert Dance Company
RFH	Royal Festival Hall
RNTB	Royal National Theatre Board
ROH	Royal Opera House
ROH2	Royal Opera House 2 (Clore and Linbury studios)
RPI	Retail Price Index
RPO	Royal Philharmonic Orchestra
RSC	Royal Shakespeare Company
SBTB	South Bank Theatre Board
SMNT	Shakespeare Memorial National Theatre Committee
SWB	Sadler's Wells Ballet
SWO	Sadler's Wells Opera
SWRB	Sadler's Wells Royal Ballet
WMCC	West Midlands County Council
WNO	Welsh National Opera

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DECLARATION

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ABSTRACT

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NEW APPROACHES TO UNDERSTANDING MANAGEMENT AND LEADERSHIP IN THE PERFORMING ARTS

In recent years, debates about leadership and management in the UK arts and cultural sector have often focussed on a cultural crisis and by implication a crisis in leadership. Many of the performing arts companies described in this thesis produce world-class creative works, high-quality performances, and are well managed and led. Against this backdrop it was considered that a new approach to understanding management and leadership in the performing arts was required.

Historically, management theorists have focussed upon organisational dynamics, organisational framework, management control and work processes with an emphasis on using quantitative analytical techniques. However, modern management theorists emphasise organisational effectiveness with a focus on key strategic issues and leadership. Interviewing executive leaders on key strategic issues not organisational and process issues, by naturalistic inquiry, forms the basis of a methodology that can provide a new understanding of management and leadership issues.

A multi-dimensional qualitative research methodology was developed that used thematic analysis, descriptive research and case study methods. A grounded theory approach also allowed syntheses to be made between key research issues and thematic elements as an aid to theory development.

Research themes included leadership skills, artistic risk in a culturally diverse society, government funding of UK world-class companies, and a preferred executive leadership model emerged. New areas of research were identified that could extend the methodology into: middle-ranking arts companies, the museums and galleries sectors, other cultural sectors, and corporate governance issues.

In conclusion, no evidence was found of a leadership crisis in the performing arts, though issues and concerns were raised about the role of the chairman of the board of trustees. In the long-term, however, there is the possibility that companies may face leadership succession problems, declining subsidy, and compliance pressures following new charities legislation. Researching key issues provides a basis for understanding the complexities of leadership in the performing arts, funding, the wider socio-economic influences, and aid the development of training programmes that will provide future inspirational leaders with the necessary mix of skills and competencies.

1. INTRODUCTION

1.1 BACKGROUND

There has been much debate about management and leadership in the arts and cultural sectors. A task force established by the Clore Duffield Foundation (2002a) identified previous studies claiming a ‘crisis in cultural leadership’ that would later be confirmed by its own research. Richard Olivier (2001: xix) states that ‘it is increasingly common to hear people say we are facing a crisis of leadership’. Some individuals spoke of the creative industries sector, others about the cultural sector, and then there were others who spoke of a dichotomy between the specialised arts management sector and modern management as practised by business and commerce. The task force’s report argued that cultural leadership was ‘generically different from business leadership’ and that ‘changing conditions in the arts and heritage suggest that new forms of creative leadership will have to be developed’ (CDF, 2002b: 1).

The quality of cultural leadership in the UK has been researched in a number of studies cited in a task force report from the Clore Duffield Foundation (2002a: 3 & 2002b). The task force report highlighted concerns about a cultural leadership crisis, and by implication a crisis in the current leadership. A shadow has been cast over the quality of leadership in many of the UK’s leading arts organisations including the performing arts; yet many performing arts companies described in this research are widely acknowledged to be world-class companies: producing creative and artistic works at the highest possible quality, and competing for audiences and resources at an international level.

It also appears that a dichotomy between arts management and business management has developed, due in part to some academic institutions, and by Arts and Business (A&B), an arts charity. Quinn (1998: 177) writing about the negative consequences of sponsorship through A&B states that consultants from business sector sponsors ‘instruct arts organisations on how to make their organisational structure more efficient, more effective and more like theirs’. The Boyden Report, published by the Arts Council of England (ACE) in 2000, on English regional producing theatres,

claimed there was a crisis of leadership with theatres sliding towards ‘financial, managerial and artistic crisis’ (CDF, 2002a: 2). Furthermore, the Clore Duffield Foundation task force, established in January 2002 to examine cultural leadership, reported concerns about the quality of leadership in Britain, not only in the arts, but also the creative sector and cultural sectors. The task force report also highlighted a publication from the Council for Excellence in Management and Leadership, prepared jointly by the Institute of Management and the public policy organisation Demos, entitled *Leadership: The Challenge for All?* The Council report claims that there was generally ‘a poor quality of leadership’ in Britain, and more specifically that public and voluntary sectors gave a low priority to leadership development. These sentiments were echoed by a spokesman for A&B who stated that ‘training and development in the arts has been a long standing issue ... often ill conceived and of poor quality’ (CDF, 2002a: 3). A further report, known as the Holland Report (1997, cited in CDF, 2002a: 2), claimed that there was insufficient investment in ‘strategic management skills and first-class leadership qualities’ within the museums, galleries and heritage sector.

Creativity is a fundamental and elemental driver for the management and leadership of arts companies and the concepts of management, creativity and leadership are fully explored in Chapter 2. Creativity, many writers believe, is an economic value driver, and the current UK government approach is to engender and facilitate creativity, so that through competitiveness, creativity can bring about economic prosperity, and policy deliverables in many priority areas according to Tessa Jowell, Secretary of State for Culture Media and Sport (Jowell, 2002).

Creativity as a concept has a theoretical base, and there have been many attempts to define it. Definitions have been wide-ranging, from Karl Marx to Edgar Degas, and from Marion Fitzgibbon to Pablo Picasso. The practice and theoretical understanding of management also has no standard definition, though Fredrick Winslow Taylor and Henri Fayol are amongst the earliest theorists, and Charles Handy and John Kao are amongst many modern management theorists that have written definitions. Cole (1996), in a seminal work on management theory entitled *Management: Theory and Practice*, claims that over the last twenty years management theorists have focused on strategic issues, in particular: organisational values and culture, managing change.

organisational excellence, facilitating personal empowerment and optimising stakeholder relationships.

There is justification for further advanced research into management and leadership generally: to identify the external factors impinging on their role and effectiveness and to understand how creativity is facilitated in the performing arts. An essential part of this process is seen as the identification of the key issues, and analysing how leaders respond to these questions on these issues forms a basis for the research.

The research problem is therefore seen as: **Published reports have expressed concerns about a crisis of leadership in the UK arts and cultural sector. Can a new methodological approach, investigating key issues in management and leadership, discover the relevance of these concerns in the performing arts?**

In most management literature the term *management* is often used generically: applying to management functions, and the term *leadership* is generally considered to be about the skills of those individuals that ‘lead’. However, Hersey and Blanchard (1982: 3) take a different stance suggesting that:

Leadership occurs any time one attempts to influence the behaviour of an individual or group, regardless of the reason ... Management is a kind of leadership in which the achievement of organisational goals is paramount.

Nevertheless, *leadership* has wider connotations in the arts and there is anecdotal evidence that the term *executive* is much preferred by many performing arts executive leaders. From an organisational standpoint, within the performing arts, the term *executive* normally includes artistic leadership, administrative leadership and in some cases senior management – the executive team.

In this research key issues are explored and their relevance and importance ascertained by empirical research that includes a qualitative analysis of transcripts of tape-recorded interviews with leading executives from: dance, opera, orchestras and theatre art forms. Both theoretical and empirical research are harmonised, and case studies are used to triangulate the main thematic analysis and aid theory

development. A key part of the qualitative methodology is the interview, ‘an important research tool,’ according to Yin (1994: 84), and the thematic analysis of interview transcripts is already a proven research tool in the social sciences.

Research into executive leadership in the performing arts is both relevant and timely given the continuing debates about the quality of leadership and training in the UK. Furthermore, it is hoped that this research will bridge a perceived knowledge gap between arts and business sectors, and ensure a more rational approach to performing arts leadership debates.

1.2 RESEARCH PROBLEMS AND HYPOTHESIS

It is generally accepted that successful, effective management of performing arts organisations requires leaders and managers with the necessary core skills and abilities, and appropriate organisational structures. Historically, there has been considerable research and much published work on the subject of management, in particular stressing the importance of organisational framework and structures. However, there has been a change of emphasis and ‘management theorising over the last twenty years has been on organisational effectiveness with its focus on strategic issues ... Thus, the concerns of modern theorists have been topics such as developing strategic mission and implanting organisational values/culture ... as well as managing change’ according to Cole (1996: 3), not organisational structures and framework. The UK cultural and socio-economic landscape challenges the abilities of executive leaders to facilitate creativity and ensure successful, sustainable arts companies. Therefore, the research problem established in Section 1.1 can be further expanded as follows:

- The emphasis on previous management research has generally has been on organisational structures, management control, work processes and job functionality aided by quantitative techniques. As a consequence, previous research methodologies may have been too inward looking, lacking both a descriptive and humanistic perspective.

- Management generically, and more specifically the leadership of performing arts companies, can be researched by an appropriate multi-dimensional qualitative approach. This approach may provide new insights into the challenges and difficulties facing the executive leadership, especially in respect of external cultural and socio-economic factors, and aid the identification of relevant leadership skill requirements.

Hence the hypothesis: **Analysing how the executive respond to questions on key issues through naturalistic inquiry, and a methodology based upon qualitative analytical techniques, can provide a new understanding on management and leadership issues, and identify concerns about the leadership of performing arts companies.**

In Chapter 2, the key research issues are fully explored which leads on to the specific research questions that form the basis of this thesis.

1.3 JUSTIFICATION FOR THE RESEARCH

In Section 1.1, the background to this research, the extent of the debate and research into management and leadership problems in the UK arts and cultural sector was examined. Whilst there has been relevant general research, there appears to be little attempt to research Britain's world-class performing arts organisations. An attempt to rectify the situation was undertaken following the formation of the Clore Duffield Foundation. The trustees of the foundation commissioned a task force to seek ways of making a 'significant contribution to cultural leadership'. The *Final Task Final Report* (CDF, 2002a), although a notable report, seeking to stimulate the debate about cultural leadership, was not specifically focused towards the performing arts. Its remit was very wide, and it included museums, galleries, heritage organisations, libraries and archives, as well as the performing arts. Its main conclusion testified to a crisis in cultural leadership, due in part to a crisis of cultural values. However, on a positive note, the task force's report did propose the establishment of the Clore Leadership Programme: an initiative to improve cultural leadership in the UK.

Davis and Scase (2000) researched the issue of managing creativity from an organisational standpoint within the creative industries. The emphasis of their work is mainly on organisational dynamics, organisational structures, structuring of work processes and concepts of the information age. Creative industry sectors covered by their research were television, radio broadcasting, performing arts, advertising, recorded music and book publishing. Qualitative analytical research methodology was their preferred approach, which used three main types of data:

- Documentary evidence, job description, organisational charts, employment data/statistics and training manuals.
- Interviews with managers and creative staff
- Observation of two BBC television drama productions in the making.

Interviews were semi-structured and tape-recorded for later analysis using computer-aided software, theory exploration, and creative sector comparisons. Davis and Scase (2000: 172) chose anonymity for interviewees in the belief that this would focus research attention on organisational issues and not on personalities, and because of confidentiality problems in the music industry.

The core of the research methodology employed in this thesis adopts naturalistic inquiry and a qualitative content analysis approach using creative interview techniques more normally associated with the social sciences.

Furthermore, there is the issue of creative or cultural leadership.¹ A popular view is that the word *culture* has somehow metamorphosed into *creative* – but there remains the issue of organisational culture. Handy (1993) and Schein (1992) in their respective works have attempted to answer some of these questions. Handy (1993, cited in Cole, 1996: 97–98) simplistically proposed four types of organisational culture: power culture, role culture, task culture and person culture. However, Schein (1992, cited in Cole, 1996: 99) ‘argues that superficial models of culture should be

¹ There is anecdotal evidence that the term *creative leadership* emanates from 1970s management literature.

avoided in favour of “*deeper, more complex anthropological models*”, since culture is the result of a complex group learning process, in which leaders play a role’. Culture not only develops through ‘sharing values and traditions’, these are the ‘*artefacts*’ or overt signs of culture, but that ‘*espoused values*’ or ‘second-tier’ values may become absorbed into the organisation over time to add to the culture; hence organisational culture is always evolving according to Schein (1992, cited in Cole, 1996: 99).

The Department for Culture, Media and Sport’s *Creative Industries Mapping Document 1998* (DCMS, 1998) defined creative industry sectors, but no distinction was made between arts and entertainment, between profit and the not-for-profit industry sectors, between stakeholder or shareholder organisations. Tusa (1999: 77) is critical of the blurring of sector boundaries claiming that ‘the confusion about where the arts start – finish – and the creative industries begin goes deeper still’. The Department for Culture Media, and Sport (DCMS, 2004a: 14) lists its responsibilities as:

The arts, sport, the National Lottery, tourism, libraries, museums and galleries, broadcasting, film, the music industry, press freedom and regulation, licensing, gambling, the historic environment, the listing of historic buildings and scheduling of ancient monuments, the export licensing of cultural goods, the management of the Government Art Collection and the Royal Parks.

Unpicking the *media* and *sport* components from the list of responsibilities essentially leaves the DCMS’s cultural responsibilities as the arts, libraries, museums and galleries (including the Government Art Collection), historic buildings and monuments and tourism. However, this breakdown is not too helpful in understanding the UK’s national cultural provision and it is made even more complicated when one of the economic strategic priorities of the DCMS is maximising the contribution from the creative industries, and from tourism, in the pursuance of delivering policies.²

In his book *Keywords* Williams (1988) defines the word *cultural* as ‘the works and practices of intellectual and especially artistic activity’. But as Williams (1998), and

² Creative Industries as defined by the DCMS’ *Creative Industries Mapping Document* (1998).

Casey, Dunlop and Selwood (1996: 4–5) suggest the definition of *cultural* has proved somewhat troublesome, and they take a rather traditional view that five areas of activity can generally be agreed as cultural activity ‘the performing arts; fine art; literature; arts festivals; and the built heritage’ though of course the latter two categories are not art forms. Previous research in this area has focused on quantitative measurement and methodologies, and statistical analysis. Dr Clive Elphick, Non-Executive Director of the DCMS, confirmed that the DCMS made little use if any of qualitative analytical techniques, and the Policy Studies Institute’s (PSI) work also appears to rely heavily on quantitative and statistical techniques.³

The old research approaches have tended to be quantitative: often based upon questionnaires and anecdotal evidence, and are heavily reliant upon statistical and tabular output and similar forms of presentation. They have been more business school orientated than arts or culturally focussed. Indeed the focus has been on the organisation, its structures and framework, and associated charts and methods such as Organisation and Methods, techniques derived from the scientific school of management propounded by F.W. Taylor.⁴ Lack of the descriptive element leaves many studies in the performing arts devoid of the human element and lacking in any focus on the quality of the creative output and on the historical context of the UK’s performing arts heritage.

The new approaches developed in this research have two main elements: the investigation of key strategic issues, and the use of qualitative methods generally associated with the social sciences; thus allowing a complex multi-dimensional research methodology through naturalistic inquiry into key issues. Furthermore, the content analysis of interviews allows for a highly focussed in-depth analysis of responses. The combination of methods in a single methodology, including both descriptive and historical research, also aids triangulation and strengthens the research findings and conclusions.

³ This information was provided at a talk entitled: *The workings of a Cultural Ministry*, at 6.00pm on 25 November 2004 at City University, London.

⁴ In 1909, Fredrick Winslow Taylor published his seminal work *The Principles of Scientific Management* on industrial management.

Furthermore, it is hoped that the development of generalised research questions from the key strategic issues will provide a deeper understanding and wider perspective of these issues. Whilst the title of the research includes ‘Management and Leadership’, the research emphasis in this thesis is on management generically, and leadership skills specifically. The words *management* and *leadership* form an uneasy alliance within the performing arts. Indeed these words and their underlying concepts suggest that there are well-defined groups and roles in performing arts leadership; it will become evident from this research that this is not the case. Generally, modern management language usage in the arts raises concerns: the effect of ‘its own mechanistic language’ is to dehumanise companies, and that much quantitative data and analysis fails to tell us anything about the people, according to Protherough and Pick (2002: 95–116).

Therefore, the ‘new approaches’ using multi-dimensional qualitative methods to explore key strategic issues has merit not only in filling an analytical gap, but also in providing an original inductive rather than deductive research approach. The research imperative therefore was to seek to interview and record the responses of executive leaders on a number of research questions based upon key strategic issues.

A further justification for this research is the application of a methodology to crystallise and identify factors that may aid the development of creative and cultural leadership within their respective art forms, and which may influence the training of future leaders.

In summary: naturalistic inquiry, the development of generalised research questions from key issues, emphasis on interviews, descriptive vignettes and major case studies, forms the basis of a new multi-dimensional approach. The ‘new approaches’ methodology seeks to identify major factors impinging on performing arts leadership roles and functions, including external and internal (organisational) cultural factors, and wider socio-economic influences.

1.4 METHODOLOGY

A key feature of the methodology is the use of tape-recorded interviews and the application of qualitative analytical techniques to analyse transcripts of the interviews. Whilst quantitative analysis and statistical techniques including the mathematical analysis of questionnaires are widely known and well understood by researchers; qualitative content analysis methods have not been used as a management research technique to the same extent within the arts and cultural sectors. The widespread use of quantitative and statistical analysis, as applied extensively in the arts and its extension into performance measures and indicators, has roots in F. W. Taylor's outdated scientific school of management principles, the mathematics of F. W. Harris and the Operational Research techniques developed from P. M. S. Blackett's work for military use.⁵

Protherough and Pick (2002: 202–203), citing a newspaper report by Julian Spalding entitled: *No Room for History in the Labour Culture*, liken the DCMS approach to the measurement of creation, imagination and cultivation as a Marxist approach. Spalding's report claimed:

Commodifying culture in this way and linking it with a quantitative notion of 'creativity' drained it of all significance and made it value-free. It detached modern 'culture' from tradition, and ludicrously implied that art was 'an eternal present of creativity, free of history'.

Mathematical and statistical techniques debase the intrinsic nature of art and fail to cope with issues such as the quality of the organisation's creative output in terms of performance and entertainment values, and 'because it is the costs that are more easily measured than the benefits, efficiency all too often reduces the economy' (Mintzberg, 1982). The research methodology also extends to the use of Glaser's grounded theory approach (Glaser & Strauss, 1967) allowing for the emergence of new theories based upon data embedded in qualitative data material, that is.

⁵ The introduction of mathematics to the business sector, in particular the development of statistical techniques and operational research analysis did much to simplify the analysis of problems. Mathematical techniques were successfully applied to project control, strategic planning and decision analysis.

transcripts, speeches, and written text with an approach that no quantitative or statistical methodologies can achieve.

The qualitative analytical techniques that have been employed in this thesis are used extensively as research tools in the social sciences and it was considered that they could form the basis of an appropriate methodology for researching management and leadership issues.

Case studies of four major arts companies are presented in this thesis; they have been written to exemplify particular key issues: change, aspects of leadership, financial problems and creative output, set within historical and current contexts.

Triangulation of the four major cases against the content analysis serves two purposes: firstly, to support the thematic analysis and secondly, to aid theory development.

1.5 OUTLINE OF THE THESIS

This thesis is organised into seven chapters. Chapter 1: the introduction. Chapter 2, the literature review, focuses upon management and leadership from the creative and cultural standpoint, and the applicability of innovation. It is also an academic journey through a maze of management thinking, both old and new. Executive issues are also extended into the realm of the board and into governance generally. Chapter 3 details the methodology used, and examines areas of contention between the major qualitative analysis theorists and writers. Chapter 4 introduces the sixteen arts companies whose executives were interviewed and whose interview transcripts formed the basis of the thematic analysis. Chapter 5 discusses the thematic analytical process, provides an explanation of the themes including pie chart analysis: illustrating differences between art forms and significant art form themes, and includes relevant interview extracts. Chapter 6 provides a case study approach of four major performing arts companies. The aim is to provide a new perspective on each of the companies, to support the outcomes of the qualitative analysis by triangulation, and aid the theory development process. Each case includes a concise history of the company exemplifying key issues, a content analysis and recent financial/costs information. Thus, extending knowledge in terms of relevant

company issues and relationships and providing up-to-date information about each major case. Chapter 7, the concluding chapter, discusses the hypothesis and research questions, and conclusions about the research problem, theories and policy implications, and identifies further research areas.

1.6 DEFINITIONS

This research is concerned with the live performing arts in England: a live event to which the public have access, directly as a member of an audience or indirectly through live broadcast relay. Predominately the live performing arts are building or venue-based and the ENO's production of Wagner's *The Ride of the Valkyries* at the 2004 Glastonbury rock festival would fall into this latter category.

Live performance is differentiated from the non-live performance media formats of compact disc (CD), digital versatile disc (DVD) and videotape (VHS) as these media formats are generally produced by a separate commercial industry sector. However, there is clearly a blurring of boundaries as technology introduces a vast digital multi-media world of choice for both audiences and consumers alike. The relevance of these technological advances to live performing arts companies is that digital multi-media products will play an increasingly important, income-generating, role providing additional revenues from their core activities of live performance.

This research excludes live street performance and street theatre work by individuals and groups of the type practised in Covent Garden, London. Neither does this research extend to traditional circus or into innovatory new circus art forms that combine both circus arts and street theatre art forms, for which the Cirque du Soleil has become world-renowned.⁶

The performing arts forms addressed in this research are dance, opera, orchestras and theatre.

⁶Street performers include character actors, dancers, living statues, magicians, musicians, mime artists, puppeteers, performance poets and traditional street theatre.

Dance: includes both home-based and touring dance companies from the classical ballet and contemporary dance fields.

Opera: includes both home-based and touring opera companies presenting opera and operetta.

Orchestras: only symphonic orchestras are included, even though they may change their form and metamorphose into ensembles or chamber groups.

Theatre: there is a tendency to use the words *drama* and *theatre* synonymously in the field of theatrical performance and dramatic expression. The word *theatre* was chosen instead of *drama*, since *theatre* involves audience and narrative dialogue styles using various combinations of speech, gesture, music, dance, sound and spectacle to act out plays and classics drama. Of course there are many types of theatre and the National Theatre (NT), for example, no longer just performs and presents works in a dramatic context. Most current UK theatre combines an eclectic and popular mix of plays and classics, family entertainment and hybrid forms – this is the definition of *theatre* applicable to this thesis.

Dance, opera, orchestras, and theatre art forms all share a similar economic model, with similar traditions and production values, even if the creative processes and artistic direction are dissimilar, according to Heilbrun and Gray (2001: 4). Therefore, for research purposes, a valid justification for grouping these four art forms together was established.

1.7 SCOPE OF RESEARCH

This research is confined to the subsidised arts sector, that is, the not-for-profit arts sector. It does not span the commercial arts entertainment sector excepting in so far as additional comment is considered appropriate to the debate. Specifically, West End commercial theatre was excluded from the research.

The not-for-profit sector, the author believes, is a more appropriate term for the subsidised or charitable sector, and it is one of the key issues explored in this thesis. However, for clarification purposes, the word *subsidised* includes companies that are in receipt of subsidies from public bodies including the Arts Council of England and

local authorities. These subsidised companies may or may not also be receiving subsidy from permanent endowments, and importantly are also established for charitable purposes as defined by the Charities Acts 1992 and 1993, even though Acts do not include ‘charity’ beneficial to the community (Kessler, 2002: ch.1). The new Charities Bill, due for enactment in the year 2006, defines community relevance more clearly and introduces the concept of ‘public benefit’. It is possible, therefore, that the forthcoming 2006 Charities Act may have long-term consequences for arts companies, influencing their education programmes and straining financial resources.

Research interviews were not restricted to the subsidised performing arts sector and additional interviews were conducted outside the sector where there was a crossover of interests. An interview was conducted with Nicholas Kenyon, at the British Broadcasting Corporation (BBC), director of the annual televised programme the *Last night of the Proms* and associated *Proms in the Park* where live television broadcasts extend live performances to separately empowered audience groups. An interview was also sought from Raymond Gubbay, a well-known impresario and producer of works staged at the Royal Albert Hall. Additionally, a non-performing arts sector interview was undertaken with Patricia Hodgson, Chief Executive of the Independent Television Commission (ITC) the regulatory body for independent television broadcasting.⁷

Educational programmes are an important area of charitable activity for the majority of arts organisations; however education per se does not feature as a major research area within the limits of this work, except and in so far as education impinges on the key issues and themes. The provision of educational programmes by arts companies was considered to be a separate research area, and indeed the role of educational institutions in the provision and supply of management and leadership development programmes has itself been well researched by the Council for Excellence in Management and Leadership.

The qualitative analytical techniques that were used in this research are fully explained within the methodology. However, it is not the purpose of this thesis to

⁷ The ITC ceased to independently exist from 18 December 2003 when its duties were amalgamated with the newly established Office of Communications (OFCOM).

enter into a detailed examination about the relevance and controversies that may exist with particular analytical techniques. There are contentious areas of debate about grounded theory techniques, notably between those theories expounded in the works of Glaser and Strauss (1967), Strauss and Corbin (1990), and Glaser (1992): these contentious areas are highlighted, expanded upon and references provided for further reading.

This thesis does not seek to analyse in detail the careers of those executives interviewed during the course of the research, as it is their authoritative views presented within the context of their respective companies and organisations that are of primary importance. However, it is recognised that the career paths of arts manager's is an interesting if well-researched area in the US, notably by Paul DiMaggio (1987), particularly in regard to succession management.

Furthermore, this thesis does not seek to explore organisational structures and frameworks; as there exist widely held views, that within the UK's flexible economy the tight financial economic regime of the subsidised arts sector ensures that companies evolve the most appropriate and least-cost organisational structures. However, executive relationships, and interrelations with the board of directors and trustees are examined.

1.8 SUMMARY

Interview responses to generalised questions on key issues provide data for the qualitative content analysis, the main research interest, and provide an opportunity to understand the wider issues and concerns of leaders through the narrative element. The research methodology employed and the use of qualitative analysis techniques, including a case studies approach, will support the hypothesis: that the approach and methodology employed has resulted in a new understanding of performing arts management and leadership and rationalised concerns over leadership issues.

The comparative analysis between dance, opera, orchestras, and theatre art forms will have implications for training policy and practice, and will stimulate the debate

about cross-sector management skills. There are implications for the executive and a preferred executive leadership model has emerged. The research also has implications for boards of trustees, since it identifies key qualities necessary to ensure ‘good’ governance.

A further outcome of this research will be the identification of new areas for research, both qualitative and financial, within in the creative and cultural sectors. The limitations of the ‘new approaches’ methodology will also be established. Although the main research emphasis is qualitative, a mixed-method quantitative element has been introduced through the use of pie charts for presentational purposes. Additionally, the descriptive aspects of the research including concise histories provide a basis for further analysis. The artistic achievements and traditions of the arts companies reflect their national or international standing and reputation; history and the descriptive element are thus fundamental parts of the research.

Finally, it is hoped that publication of the research will clarify developing contemporary issues within the arts, and that it will breakdown the schism of arts versus business management; thus supporting a broader cultural approach to the issues of creative and cultural sector leadership.

2. LITERATURE REVIEW

2.1 INTRODUCTION

The literature review sought to establish the scope and depth of relevant published material in the arts and cultural sector, the not-for-profit sector and in the field of business management. The review also sought to explore relevant definitions, to establish the validity of key issues for management and leadership, to establish the boundaries of the research, and to define and refine research questions that would also form the basis for the research interviews.

A Passion to Win (Redstone with Knobler, 2001) is an autobiographical account of Sumner Redstone, Chairman of Viacom Incorporated, a vast media and entertainment empire that includes Paramount Pictures, MTV, Nickelodeon, Blockbuster, Simon & Schuster and CBS. Redstone raises many issues concerning the management of this large commercial group enterprise, and his views provide a useful starting point for the development of particular issues including profit and not-for-profit issue; he also emphasises the cross-cultural nature of the arts and entertainment industry. The crossover of both arts language and values into the business commercial world is clearly evident in the book; Redstone (2001: 311), for example, claims that ‘we [they] have made Viacom a place where financial discipline lives side by side with artistic freedom’.

The purpose of this chapter is to outline essential themes and unravel relevant management and leadership theories so as to assist in a general understanding of leadership in the performing arts, and creative and cultural sectors. Creativity is an essential theme and driver, and whilst arts companies, performers and artistes are judged on their creative endeavours, productions and programmes, not all performance is truly creative or great art. This chapter begins with the theme of managing creativity and leads on to the complex areas of management, leadership and innovation. There is extensive published literature about management concepts and leadership skills and on the many different leadership styles; however, the emphasis in this thesis is only recent published works. Current leadership

programmes that advocate the necessary qualities and skills for performing arts leaders are also examined.

2.2 MANAGING CREATIVITY

The Act of Creation (1964), written by Arthur Koestler (quoted in Adair, 1996: 99) and cited by Fitzgibbon and Kelly (1997: 278), coined the term *bisociation* to describe the essence of creativity: the putting together of two unconnected facts or ideas to form a single idea. According to Fitzgibbon and Kelly ‘the idea of synthesis as creativity can be illustrated by reference to Karl Marx, whose fundamental innovations in political and economic analysis were based on his combination of Hegel’s theories of dialectic analysis’ together with economic and material determinism ideas. This concept of synthesis is consistent with ‘formal artistic innovation’ where artistic vision is realised by the bringing together of both the artist’s vision and the technical means to achieve that vision (Fitzgibbon & Kelly, 1997: 278).

According to Kao (1989: 19), ‘the search for creativity has often been linked to magic, the demonic, or divine’. For Shakespeare's audiences, magic was a serious subject, ‘King James I was an authority on the subject, and Shakespeare had to present magic very carefully on the stage,’ (Barron’s Educational Series, 1986). From William Shakespeare’s *The Tempest* Act V, Scene 1, there is the suggestion of art as a form of magic: Prospero’s ‘white’, rough magic:

PROSPERO Ye elves of hills, brooks, standing lakes and groves,
 And ye that on the sands with printless foot
 Do chase the ebbing Neptune and do fly him
 When he comes back; you demi-puppets that
 By moonshine do the green sour ringlets make,
 Whereof the ewe not bites, and you whose pastime
 Is to make midnight mushrooms, that rejoice
 To hear the solemn curfew; by whose aid,
 Weak masters though ye be, I have bedimm'd
 The noontide sun, call'd forth the mutinous winds,
 Set roaring war: to the dread rattling thunder
 Have I given fire and rifted Jove's stout oak
 With his own bolt; the strong-bas'd promontory
 Have I made shake and by the spurs pluck'd up

The pine and cedar: graves at my command
By my so potent art. But this rough magic
I here abjure, and, when I have requir'd
Some heavenly music, which even now I do,
To work mine end upon their senses that
This airy charm is for, I'll break my staff.
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

Edgar Degas further presents us with the idea that creativity is a sensation, a feeling: the inspirational feeling of a painter being comparable to that of a criminal committing a common crime; Pablo Picasso is quoted as saying 'every act of creation is first of all an act of destruction' (Kao, 1989: 15). Furthermore, Kao presents the idea that creation is a crime, a moralistic approach clearly associated with human creation itself, and an activity concerned with change.

Clegg (1999: 70) claims that creativity cannot be approached by any normal standards of logic; for 'if creativity solutions were the outcome of logical process, there would be no need for creative techniques – and creativity would no longer be a source of lasting competitive advantage'. Furthermore, Clegg claims that the elements of creativity: creative thinking, problem solving and ideas generation have become essential business drivers for the commercial world especially in new product development.

The arts are considered to be both subjective and creative, whilst science is seen to be rigorous, mathematical and clinical. However, the creative process in both the arts and sciences is similar and individual disciplines cannot solely lay claim to the creative process. Creativity spans many disciplines and there have been many attempts to explore and define it and to apply a logical approach. However, according to Williams (1981: 84) there are difficulties with the word *creative* 'about the emphasis which the word was intended to establish: on *human* making and innovation' on the one hand, and on the other, the connection with the senses of imagination. The common thread though would seem to suggest that creativity is indeed a synthesis, and from the standpoint of the performing arts and this research creativity is considered to be the synthesis of both the artistic vision and material realisation, performance being the manifestation of that synthesis.

Tessa Jowell's (2002) speech entitled *Government, Culture and Creativity: A Constant Revolution* at City University echoed Kao's (1989: 15) revolutionary flavour: suggesting that creativity can act as a deliverable on key government priorities. Creativity is seen as crucially important to the government: a major driver towards competitiveness in the creative industries, particularly in relation to the UK's future economy whether in the arts, film or broadcasting sectors, and that by encouraging culture and creativity, new economic wealth can deliver on government policy. The speech had more the sense of political rhetoric, but it does highlight the importance of creativity as an economic driver – an essential and constant theme amongst many management theorists including Clegg (1999: 70).

However, the reality of the management of creativity presupposes opposition, and the pragmatic clinical judgmental styles of business management are seen by some to be anathema to the creative process (Kao, 1989: 20). According to Hagoort (2000: 118) opposition or resistance to reasonable change, decisions and choice are seen as reasonable responses to the change process. Furthermore, Kao (1989: 21) claims that the management of creativity is heuristic and only by understanding both what facilitates and what obstructs the creative process can knowledge of practices and strategies be gained. Kao (1989: 25) also questions whether creativity can be institutionalised; nevertheless he suggests that key issues such as managing change can best be investigated through case studies: a qualitative rather than a quantitative approach.

In recent years there has been considerable interest in the issue of managing creativity from the organisational standpoint. Research undertaken by Howard Davis, a social theorist; and Richard Scase, an organisational behaviourist (Davis & Scase, 2000), was principally concerned with organisational dynamics and how organisations structure their processes to incorporate employee needs. They also investigated how the management of creativity might be researched, and suggested that the focus of any research be on critical case studies: those that naturally manifest organisational tensions and conflicts, and in particular emphasising personal autonomy and non-conformity. DiMaggio (1987, cited in Fitzgibbon and Kelly, 1997: 407) highlights the acuteness of tensions within private arts organisations as compared to public institutions: 'However it could be argued that in private arts

organisations the tension between artistic and commercial goals is more acute ... than in public counterparts.' The Davis and Scase (2000) ESRC funded research investigated managing creativity as a dynamic of work and organisations, and covered a number of creative industries using the DCMS definitions: advertising, music–recorded, performing arts, publishing–books, radio broadcasting and television.

It is primarily from the Davis and Scase (2000) work on managing creativity that research methods and techniques were identified, and that led to the development of a research methodology. Applying similar methods to analyse management issues provided a basis for a new approach to understanding management and leadership in the performing arts.

2.3 MANAGEMENT, LEADERSHIP AND CREATIVITY

According to Pick (1980: 16; 1986) the arts had to be organised, the subsidised arts indeed administered, and some attempts have been made to make an appropriate definition of *arts administration*. In an interview conducted by Marian Fitzgibbon (Fitzgibbon & Kelly, 1997: 41), Jeremy Isaacs, General Manager of the Royal Opera House (ROH), said:

The function of arts administration is not at all to keep creative people happy: it is to please the public. Engendering creativity is only a means to that end ... [and] the function of an executive in a creative institution is to create the space in which people make television programmes, create theatre, make music, paint or whatever. And the essence of management is the prudent and or skilful ... management of resources to provide the wherewithal.

Today, however, the word management has supplanted the notion of administration, and yet there is no single accepted definition of management. Henri Fayol's classic 1916 work *Administration Industrielle et Générale*, translated and published in English in 1949, remains one of a few of the older, generally accepted theories that aid the definition. Fayol, a former French mining engineer, defined five functions of management, considered in a 21st century context to be: Planning, Organisation, Leadership, Coordination and Control.

Fayol's concepts remain the foundation of classical management theory today and also serve to emphasise the dichotomy between American and European management theorists. American management theorist and writer, a former psychiatrist and musician, John Kao (1989: 7) presents us with the ECO model of management: 'Entrepreneurship, Creativity and Organisation'; entrepreneurship being the process through which human and organisational resources innovate, and innovation being the implementation of creativity. This is a theme identified by Fitzgibbon & Kelly (1997: 33) who claim that the arts manager was not invented, being more of an *adaptation* 'an entrepreneur having the skills associated with the impresario'. Clegg (1999: 49) holds similar views, echoing Kao, and citing Syrett and Lammiman he delimits the role of managers and identifies a key requirement of leadership:

Syrett and Lammiman in *Managing 'Live' Innovation* (Butterworth-Heinemann) make the distinction between the solo leader and the team leader ... This picture fits well with John Kao's concept that the manager of creative staff has to be an impresario ... The 'solo leader' is actually a manager with charisma. The true leader is quite a different proposition. Managers can turn companies around, but they cannot generally follow through; leaders can deal with both challenges.

Arts management, according to Fitzgibbon and Kelly (1997: 341), is about the 'management of both creativity and innovation', and in the British tradition, increased public and government subsidy require yet more public accountability, and a management capable of making efficient and effective use of resources. *Artainment* 'art as entertainment', Pick (1980: 5) reminds us that it was the State's moral involvement in the arts that created the distinction between the arts and entertainment, and that 'the arts were no longer fun, entertainment ceased to be respectable'. Pick (1986: 24) claims that high-art was subsidised for the cultivated and low-art and entertainment was for the hoi polloi. In Britain, 'the arts administrator was also beginning to find himself in a position ... acting not as an intermediary between artist and audience but between artist and State' (Pick, 1980: 4).

According to Levine (1988), Shakespeare's plays acted as an explanation for the evolution of American theatre and culture. In the US, Shakespeare's views and values were well understood by nineteenth-century, common-folk audiences.

However, the Astor Place Opera House riot in 1849 was a significant factor in dividing audiences, and Shakespeare's works became elevated by society and theatre management for the sole edification of the highbrow classes, Levine (1988) further claims.⁸

These historical developments suggest that it is possible that arts administration and arts management in the US may have a different cultural ethos from that in the UK: particularly in a profit or not-for-profit context. According to Hagoort (2000: 28), 'art managers can position culture (high art or mass culture) in a financial context which can be profit or no-profit'.

Hagoort (2000: 23), writing about artainment and innovation: suggests that the implementation of creativity should be seen not as a separate or organic process but as a strategic choice for management. According to Hagoort (2000: 4), 'Our art history thus provides us with good examples of innovative management of arts organisations, innovation being the key meaning of cultural entrepreneurship.'

The dichotomy that exists between the arts and the business sectors has not only been encouraged by academic institutions and certain organisations, such as A&B, but has harmed the professionalism of arts management. This dichotomy was exemplified by Vivian Duffield who countered Mary Allen, Chief Executive of the Royal Opera House, with the words: 'What do you mean "the business" – this is an arts organisation' (Allen, 1998: 274). Nearly twenty years ago Pick (1986: 145) was probably more right than most when he wrote:

The distinction between the skills of the better administrators working within the subsidised system, and the skills of the better commercial entrepreneurs, is less in their innate abilities or in the qualities of the work they produce, than in the managerial and financial contexts in which they respectively operate. And the schism seems to be harmful to both sides.

A report by Lowell et al (2001: 148, cited by Chong, 2002: 132) also makes reference to the funding environment: 'The funding environment is the culprit.

⁸ On 10 May 1849 two famous stars, an American, Edwin Forrest and an Englishman, William Macready, were announced to play Macbeth on the same night, at the Astor Place Opera House, New York. There was public disagreement and a riot ensued: the National Guard shot dead 31 civilians and over a hundred others were wounded.

according to research by McKinsey; “All organisations – for profit or not – [are] shaped by those who fund them.”

Jim Faucett, Programme Director of Arts Bridge (Faucett, 1999: 2), a Chicago-based organisation whose ethos is ‘supporting the “business” of arts’, underscores the antithetical nature of business: the arts versus business; the ‘creatives’ versus the ‘suits’, and suggests that the best approach to the arts–business question is in the identification of shared organisational vision. For without art, according to Faucett (1992: 2), there would be no business. However, Mayo (1975, cited in Davis and Scase, 2000) suggests that the ‘Contra-positioning of management and creativity is flawed.’ (Management control styles Mayo, E. 1975 *The Social Problems of an Industrial Civilisation* (Routledge and Kegan Paul).

According to the Clore Duffield Foundation (2002a: 4), ‘while managers have to lead, leaders do not always have to manage’. Management is generally seen to be more than just administration: it is concerned more with planning, control and motivation (Cole, 1996: 6). Many writers imply that both creativity and culture can be managed; consequently it is important to understand the meaning of *to manage* in this context, since it is not about managers on the one hand and leaders on the other. Williams (1976: 190) suggests that the word *manage* has evolved to be increasingly used in connection with financial and business activities and in an institutional sense to administer and manage – *the management*. Kotter (1999: 10) suggests that ‘the fundamental purpose of management is to keep the current system functioning. The fundamental purpose of leadership is to produce useful change.’ However Amabile (1998) believes that managers and managerial processes can undermine creativity; that expertise, imagination and motivation are the necessary skills for management to engender creativity. Goleman (1996, 1998) suggests that effective leadership requires high levels of *emotional intelligence* (EI), essentially empathy or interpersonal intelligence (after Howard Gardner’s influential 1983 book *Frames of Mind*). However Onsman (1988) dismisses much of EI as ‘spin’ and claims that the term *emotional intelligence* predates Goleman by at least ten years.

It is worth remembering Mintzberg’s (1973) view that it is difficult to separate the functions of managers from those of leaders, since modern managers have diverse

skills that also include leadership-style skills such as motivating subordinates. Drucker (1990) sought to make a distinction: it was the task of management to influence and order organisational structure and processes, leaders on the other hand were to provide vision, motivation and manage change. However, Protherough & Pick (2002: 13) suggest the following:

A single talent which can be identified as a ‘managerial skill’, capable of ready transference between their different callings is pure fantasy ... Yet the modern world believes fervently in *transferability* of management as it believes that management skills are separate and identifiable realities.

Leadership skills do include management skills, and leaders are not exempted from controlling and managing resources. Management too, are not exempt from having the relevant qualities to provide leadership to staff. However, executive responsibility does rest with leaders and senior management. And, according to Clegg (1999: 96), ‘Encouraging creativity requires a different style of management ... this involves more leadership than traditional management.’ For the purpose of this research a holistic view has been taken of management and leadership, and in particular the term *executive leadership*, combining both elements of leadership and management appears, anecdotally, a more acceptable usage term in the performing arts sector.

Jeremy Isaacs (1999: 114), in his autobiography *Never Mind the Moon*, refers to the Warnock Report on the Royal Opera House: ‘Warnock suggested that the House faced an unprecedented crisis, whose key elements were “a building crisis”, “a financial crisis” and concern over “quality of management”, and that there was “an inadequacy of management, both executive and non-executive.”’⁹ Mary Allen (1998: 1) was also critical of the management at the Royal Opera House and makes the following observations: events ‘had their genesis in longstanding structural weaknesses coupled with profound change’ and that ‘there is no management process of any kind’ (Allen, 1998: 58). It became quite clear to Mary Allen that the staff and the board of trustees did not in any way support each other. This is an area explored by Drucker (1990: 135) who considers that the non-profit organisation

⁹ A five-yearly appraisal of the Royal Opera House led by Lady Warnock and presented to the Arts Council of Great Britain in September 1992 became known as the Warnock Report.

requires a strong board, doing board work, and that management is very much ‘a partnership between the board and professional staff’.

Richard Olivier, a specialist on mythodrama, provides his reader with timeless insights from his book on inspirational leadership (Olivier, 2001: 2). Quoting the chorus from William Shakespeare’s *Henry V*:

CHORUS O for a muse of fire, that would ascend
 The brightest heaven of invention ...
 But pardon gentles all,
 The flat unraisèd spirits that hath dared
 On this unworthy scaffold to bring forth
 So great an object ...
 And let us, ciphers to this great account,
 On your imaginary forces work.

Richard Olivier’s (2001: 4) explanation is as follows:

The first Chorus of *Henry V* exhorts us to use our imagination to help the actors tell their story. It begins by wishing for a ‘muse of fire’. A muse was a spirit of inspiration and the source of genius for those involved in the creative process. The image of fire rises up to the heavens and burns away whatever is in its path – both compelling to watch and dangerous to touch, like all creative inspirations.¹⁰

New leaders will be needed according to Olivier (2001: xix): ‘leaders that will have access to “a muse of fire” if we [they] are to contend constructively with the huge implications for the information revolution and globalisation’. Olivier further claims that:

The new leader will be both inspired and inspiring. They will be able to find and hold a vision while enthusing others to share that vision. They will manage chaos and complexity while instilling enough stability to ensure smooth daily operations. They will be able to change direction at the drop of a hat (or market) from one imagined future to another – without losing the support of associates, staff, customers, suppliers and other stakeholders. And they will be able to manage creatively the emotional impact of constant change.

¹⁰ Olivier (2001: 5) claims that, ‘The word “imagination” shares the same root as “image”, “magic” and “magi” (as in the three wise men).’

Carver (1990: 29) in setting-out a new design for leadership and governance places the emphasis firmly on policy-focus, his four reasons are:

1. Leverage and Efficiency
2. Expertise
3. Fundamentals
4. Vision and Inspiration

‘Dreaming is not only permissible for leaders, it is obligatory’, Carver suggests.

2.4 VILAR INSTITUTE AND CLORE LEADERSHIP PROGRAMMES

It was against a background of general criticism about leadership in the US, criticism that also impacted in the arts sector, that the Vilar Institute for Arts Management was established at the John F Kennedy Centre for the Performing Arts. The Vilar Institute sought to provide comprehensive business training and fellowships for those wishing to manage and lead performing arts organisations.¹¹ The key areas of training (Kennedy Centre, 2003) at the Vilar Institute are currently:

- Law and the Arts
- Human Resource Management
- The Art of Negotiation and Unions
- Technology Today and the Future
- Arts Education
- Professional Speaking and Communication Skills
- Accessibility and Arts Organisations
- Media Relations
- Programming

John McCann in an article for the National Endowment for the Arts (NEA, 2002) emphasised creative leadership, decision-making and dialogue, and the importance of organisational tension and conflict resolution. Furthermore, the Performing Arts Research Coalition (PARC, 2002) established a new \$2.7 million collaborative

¹¹ Alberto Vilar was widely reported to have donated \$225 million to performing arts companies throughout the world. However, in June 2005, he was arrested in the US and indicted on fraud and money-laundering charges. As a result, the Kennedy Centre along with other major opera houses including the Metropolitan Opera House, NY, and the Royal Opera House, London, have removed the Vilar name from their Houses and programmes and dissociated themselves from his philanthropy.

project to enable performing arts organisations to improve their management, responsiveness to communities, and strengthen advocacy at both local and national levels.

On this side of the Atlantic, the Clore Duffield Foundation was formed in 2002: the result of a merger between the Clore Foundation and the Vivien Duffield Foundation. As a consequence of this new alliance the Clore Leadership Programme was established to create a new generation of creative leaders by providing fellowship training: to improve leadership skills for emerging managers in the performing arts. The first Clore Leadership Fellows were announced in June 2004 (CDF, 2004): they were to undertake a flexible modular training programme containing the following elements:

- a. Secondment: a period of time gaining real responsibilities with an appropriate host organisation
- b. Cultural Leadership Course: a curriculum possibly consisting of the following curriculum (under development):
 - Strategic Planning
 - Team Building
 - Project Management
 - Fundraising
 - Relations with Funders [*sic*]
 - Relations with Government
 - Relations with Business
 - Organisational Behaviour
 - Succession Planning
 - Leadership Ethics
- c. Coaching: a personal coach for guidance
- d. Bursaries: to meet the costs of attending courses both in the UK and abroad
- e. Research Fellowships: to enable the Fellow to undertake a programme of research for perhaps one university semester
- f. Mentoring: each Fellow would have an appropriate mentor who would in turn mentor new participants on the programme

- g. Annual Event: there would be an annual gathering called The Cultural Leadership Lab, which would meet to discuss relevant issues and aspects of good practice.

A comparison of the Vilar programme with the Clore programme shows both appear to have a preferred and distinct list of curriculum subjects, but there are a number of notable omissions. The subjects of managing change and management within a creative environment do not feature amongst these major programmes. The Vilar programme favours relations with the media; while the Clore programme favours relations with funders [*sic*], government and business, but not the media. Financial training, especially financial management and budgetary control training would also appear to be a significant omission from both programmes. The crucial areas of managing change, creativity and the management of the creative process, executive financial skills and an understanding of the financial dynamic of organisations seem to have been underestimated in importance by both the Vilar and Clore programmes.

2.5 KEY RESEARCH ISSUES

There are many leading modern management theorists: Edward de Bono, James Champy, Jay Conger, Peter Drucker, Charles Handy, Philip Kotler, Rosabeth Moss-Kanter, Henry Mintzberg and Tom Peters. Many of these theorists are first and foremost management thinkers rather than practising managers according to Cole (1996: 89). However, Cole brings together many of the key issues identified by some of these management thinkers, and by other leading thinkers and theorists, in his seminal work *Management: Theory and Practice*.

Cole's (1996: 88) list of key issues, that were both internally and externally derived, also provide support for the concepts that form a basis for this research. they are:

1. The importance of establishing a vision or mission for the organisation
2. The need to understand the external environment – customers, competitors, suppliers, technological, economic and political trends
3. The clarification of organisational purpose and goals
4. The development of shared values in the organisation (i.e. 'culture')

5. The construction of organisation structures that permit flexibility of action, but with relative stability of core systems
6. The development of multi-skilled, and flexibly deployed employees with appropriate knowledge, skills and competence
7. The optimisation of employee contribution through job challenge and empowerment
8. The improvement of internal communication and decision-making channels
9. The application of new technology to internal communication systems and office procedures as well as production processes
10. The use of new technology to communicate more effectively with markets and individual customers
11. The management of change in and about the organisation
12. The development of competitive advantage through customer satisfaction
13. The development of standards of excellence throughout the organisation
14. The development of a global strategy in the light of international trade.

An academic basis for examining and researching key issues in creative and cultural organisations that had not previously been comprehensively researched became evident from Cole's list of key issues.

Lobbying from Sir John Tusa encouraged Prime Minister Tony Blair to hold a seminar on the arts, on 29 June 1998, at Number 10 (Tusa, 1999: 80). The seminar was attended by leading arts figures and chaired by Dennis Stevenson, Chairman of the Tate Gallery; they 'were going to talk about a world publicly identified as being in a state of crisis', it lasted 90 minutes. The main topics on the agenda for discussion, having been identified in pre-seminar briefings, were: financing the arts, reform, change and management, education, access, and institutions and their inter-relationships' (Tusa, 1999: 82).

It is worth mentioning, from the standpoint of a crisis in the arts and a crisis of cultural leadership, that Dennis Stevenson said: 'Prime Minister ... everybody around this table runs an arts institution efficiently and effectively. That is one of the reasons that they are here.' (Tusa, 1999: 88).

This research identified several key issues that are seen as crucial to the economic activity and management of the performing arts organisations: they derive from personal management experiences, previous research in the field including Cole's

(1996) book, and debates with arts management and business practitioners. The key research issues and problems that are examined in this thesis are:

a. Managing Change

Performing arts executives face many challenges and problems in managing change as a result of economic, sociological, cultural, legal and funding changes within the ‘new’ economy. Many writers have referred to this new economy as the knowledge-based or information-based economy: one that is mainly technology driven. Leaders and managers need to fully understand the environment of this new economy, an economy that encourages creativity and innovation, and creates rapid market change. What are the implications for managing change and the creative imperative in the performing arts sector?

b. Frontiers and Boundaries

The frontiers and the many boundaries that exist for a performing arts organisation include, for example, the organisation’s relationships to audiences, the press and public in general. There are also the boundaries of public acceptability, vis-à-vis artistic performance and public acceptability, though for most arts organisations acceptability is not such a problem. Extending or pushing back the boundaries implies risk, risk in performance, repertoire and programming. Audiences have a choice, and since elements of performance, risk and trust come into play, what is the impact on audiences when things go wrong?

c. Leadership

Leadership and management: the motivational challenge. Some writers view the concept of leadership and management differently but the generally accepted view is that good leadership requires good management skills. The literature review in the previous sections highlighted current theories; however, there is a case for further exploring this area within the performing arts. The interrelationships that exist between the executive, that is, the artistic and creative director(s), other members of the executive team, and the board and chairman need to be analysed and examined. Is there a best executive leadership model? What are the elements of good governance?

d. Management Training

Good management training, relevant skills and competencies can have a profound and positive impact on the organisation. Well-trained management facilitates, through its actions, the effective translation of the vision. The perceived organisational vision may be individually or collectively inspired. Yet through successful leadership and good management translation of that vision becomes achievable. The strategic mission and tactical objectives are thus achieved by the mobilisation of the organisational resources. These resources include: human, financial, intellectual property and physical assets. What is the extent of the training regime, and in particular the relevance of commercial-sector skills?

e. Profit and Not-for-Profit

Grants and subsidies to leading performing arts organisations differ widely as a percentage of total revenue or incoming resources, for example, ranging from between 10 per cent at the Royal Philharmonic Orchestra (RPO) to 61 per cent at English National Ballet (ENB). There are numerous reasons for such wide variations, including differences in company's overhead costs and fundamental problems with the funding system. Nevertheless, for some subsidised organisations substantial revenue or income is achieved as a result of essentially commercial activities that include: box office, merchandising, royalties, other fee-earning activities and fundraising. The commercial or profit issue, and the not-for-profit (or non-profit) issue needs to be further researched across the subsidised performing arts sector. With government subsidies declining in real terms over the long-term the financial viability for some arts organisations and their long-term sustainability has become a serious issue. Most subsidised arts sector organisations appear to be hybrid organisations: on the one hand being commercially driven, and on the other, having a public service role. Are subsidised performing arts companies hybrid, possibly dualist, or even bifurcated organisations? How do the executive view the profit and not-for-profit ethos: balancing commercial reality with subsidy limitations?

f. Quality and Excellence

The definition, achievement and perception of quality and excellence as it applies to the arts organisations and their creative output, as manifest in performance, would suggest quality as an overall perception and excellence as relevance to technical

competence. Is there a need to refocus on the elements of quality and excellence, and can any new ideas be garnered from the research?

g. Social Inclusion

Successful arts and creative industries management, whether in the subsidised or commercial profit sectors, have often addressed issues of social inclusion through various programmes, education and community outreach. Whilst education and educational programmes are delimited and outside the scope of this research what other significant factors affect social inclusion?

h. Technology

Management often needs to embrace new technology for the achievement of the creative vision. Technology brings new tools, new ways of working and new materials, and a realisation that from a creative standpoint what was impractical becomes practical. From the innovation of Victorian limelight, to the current use of surtitles and the televising of live performance, there is evidence that the application of technology has tended to bring about increased accessibility. What are the current and most important technological factors influencing performing arts productions?

2.6 SUMMARY

Performing arts organisations are valued and assessed, from a qualitative standpoint, by their creative output. How that creative process is facilitated and enabled by the successful management and leadership of that creative process is core to this chapter. A short discussion on the many published management theorists has been presented along with relevant thinking and semantics.

There is a maze of management theory and there appear to be as many different theories and models as there are management gurus. However, central to the thesis are the elements of management, creativity and leadership. New ideas on inspirational leadership from Richard Olivier's (2001) mythodrama work were also discussed. Widespread criticism of leadership within the arts and cultural sectors has

led, both in the UK and US, to the development of new training programmes to train and prepare a new breed of cultural leader.

The relevance of key issues and potential for investigation was supported by Cole's (1996) work, and further developed by the policy-focused leadership views of Carver (1990). This led to the formulation of eight key research issues, and the development of relevant research questions, that would form the primary basis of research.

However, it should be added, that these issues are not necessarily mutually exclusive and indeed they may contribute to others, for example, human resources issues and morale and the way people relate are seen as key aspects of the managing change issue. Whilst it may be argued that there are other issues; nevertheless, the boundaries of this research are identified within the stated key research issues because of their significance and current relevance.

3. METHODOLOGY

3.1 INTRODUCTION

This chapter discusses the application of computer-aided qualitative data analysis software (CAQDAS) to the new approach and the thematic stages.

The eight key research issues, which were fully explored in section 2.5, are seen as crucial to the economic activity and management of performing arts organisations, and it was also suggested that there were other issues. Importantly, the key issues chosen for investigation were considered to be of major research significance and also determine the boundaries of the research. The issues identified for research (Section 2.5) were as follows:

- a. Managing Change: Management of change, and the creative imperative
- b. Frontiers and Boundaries: Managing the crucial boundaries
- c. Leadership: Leadership, management, and interrelationships with the board
- d. Management Training: Applying relevant commercial sector training
- e. Profit and Not-for-Profit: Balancing commercial reality with subsidy limitations
- f. Quality and Excellence: Achieving audience expectations
- g. Social Inclusion: Implementing social inclusion policies
- h. Technology: Applying new technology to achieve the creative vision.

The validity of the key issues was researched by a systematic literature review and through a series of semi-structured interviews with executives within four performing art forms: dance, opera, orchestras and theatre. These were supplemented by further interviews with executives from television broadcasting company and a broadcasting regulatory organisation. A series of interviews were completed: eighteen were tape-recorded during which relevant themes were identified and followed through during the interview process. The tape recordings were fully transcribed and a manual coding trial undertaken to test the validity of qualitative content analysis techniques. The coding trial proved the validity of the technique and confirmed that a full analysis of large quantities of transcript data would only be

possible by the use of computer-aided software. The primary research material obtained from interviews yielded approximately 100,000 words of transcript data necessitating the use of computer-aided data analysis to codify and analyse the data.

3.2 QUANTITATIVE, QUALITATIVE AND NEW APPROACHES

Quantitative analysis techniques are generally and widely understood; however, qualitative techniques and its philosophy are not widely practised outside the social sciences. The multidimensional ‘new approaches’ aspect of this research is philosophically qualitative, utilising content analysis, grounded theory, descriptive research and case study in a single research study. Therefore a brief explanation of the philosophy and methods employed in this research is considered paramount to a full understanding of the research methodology.

The two main philosophical research paradigms currently in use by design use entirely different approaches. On the one hand, the positivistic approach uses quantitative and statistical methods and relies primarily on deductive reasoning. However, on the other hand, the naturalistic approach uses qualitative methods that are essentially emergent and primarily dependent upon inductive reasoning (Socrates, 2006).

Quantitative research methodology is therefore concerned with numbers, statistics, scores, seeks correlation, regression and analyses: the assumption is that results can be fully quantified and often further developed through mathematical modelling.

Qualitative research is a system of beliefs and methods that define a researcher’s perspective, that uses qualitative research tools to gather data and information, and which makes up naturalistic inquiry. The development of qualitative methods derives mainly from the social sciences to aid the study of social, ethnic and cultural phenomena. The methods are essentially humanistic, since the researcher is more concerned with human relationships, meanings, metaphysical and ethical truths and the spoken word, to which might be added purposeful sampling and holistic

thinking. These naturalistic areas are normally resistant to the methods employed by positivistic researchers of the quantitative school.

According to Orlikowski and Baroudi (1991, cited in Myers, 1997), there are three paradigms for qualitative research: positivist, interpretive and critical. The following descriptions are taken from Myers (1997):

Positivist – Assumes that reality can be described by observable measurable properties; which are independent of the observer or researcher, and measuring equipment. Such positivist studies attempt to test theory. Additionally, hypothesis testing is used so as to understand the predictive nature of phenomena. Yin (1994) is a proponent of the positivist approach.

Interpretive – Starts with the assumption that access to reality is through social constructions, the way individuals negotiate and construct meanings, to explain actions and events. For an interpretive approach see Boland (1991, cited in Myers, 1997).

Critical Research – The main assumption is that social reality is historically constituted; being produced by people: that although people can change their social and economic circumstances they can be constrained by forms of social, cultural and political domination. This style of research is focussed upon oppositions, conflicts and contradictions in contemporary society. The philosopher Jurgen Habermas (a member of the Frankfurt School) is generally considered to be the leading twentieth-century exponent of critical research.¹²

Only three philosophical perspectives need to be considered, though Guba and Lincoln (1994, cited in Myers, 1997) suggest a fourth: post-positivism. There are though various qualitative research methods that can be used with these perspectives (Myers, 1997):

¹² The Frankfurt School, or Institute for Social Research, was set up by a group of Marxist intellectuals in Germany in 1923. It was affiliated to the University of Frankfurt and independently of the Communist Party and has been influential in the development of Marxist theory since it was established.

Action Research – Essentially, it is collaborative research and interventionist by nature. Research is combined with an action: to plan, implement and monitor change within a mutually acceptable ethical framework.

Case Study Research – Is empirical inquiry that investigates contemporary phenomena within a real-life context where the boundaries between phenomena and context are not clearly evident, according to Yin (1994, cited in Myers, 1997). Case study research can be undertaken from any of the philosophical approaches outlined above.

Ethnography – This approach comes from the field of anthropology and emphasises study of an entire culture. Originally, culture from an ethnographical standpoint was confined to ethnicity and geographic location, but has now evolved to encompass any group or organisation(s) including the ‘culture’ of business.

Grounded Theory – Originally developed by Glaser and Strauss during the 1960s, it is the development of theory about phenomena being grounded in data, or observation: interviews, journals, archives video and audio; that has been systematically gathered and analysed. Beginning with ‘generative questions’ – a series of analytical steps leads through an iterative process – to a well-considered explanation of the phenomenon; that is the essence of the grounded theory approach.

Qualitative research can also support quantitative research, and Tashakkori and Teddie (1998) suggest a mixed-method approach: the conversion of qualitative to quantitative, or the conversion of quantitative to qualitative to provide a richer analysis and to aid a further in-depth understanding of the phenomenon.

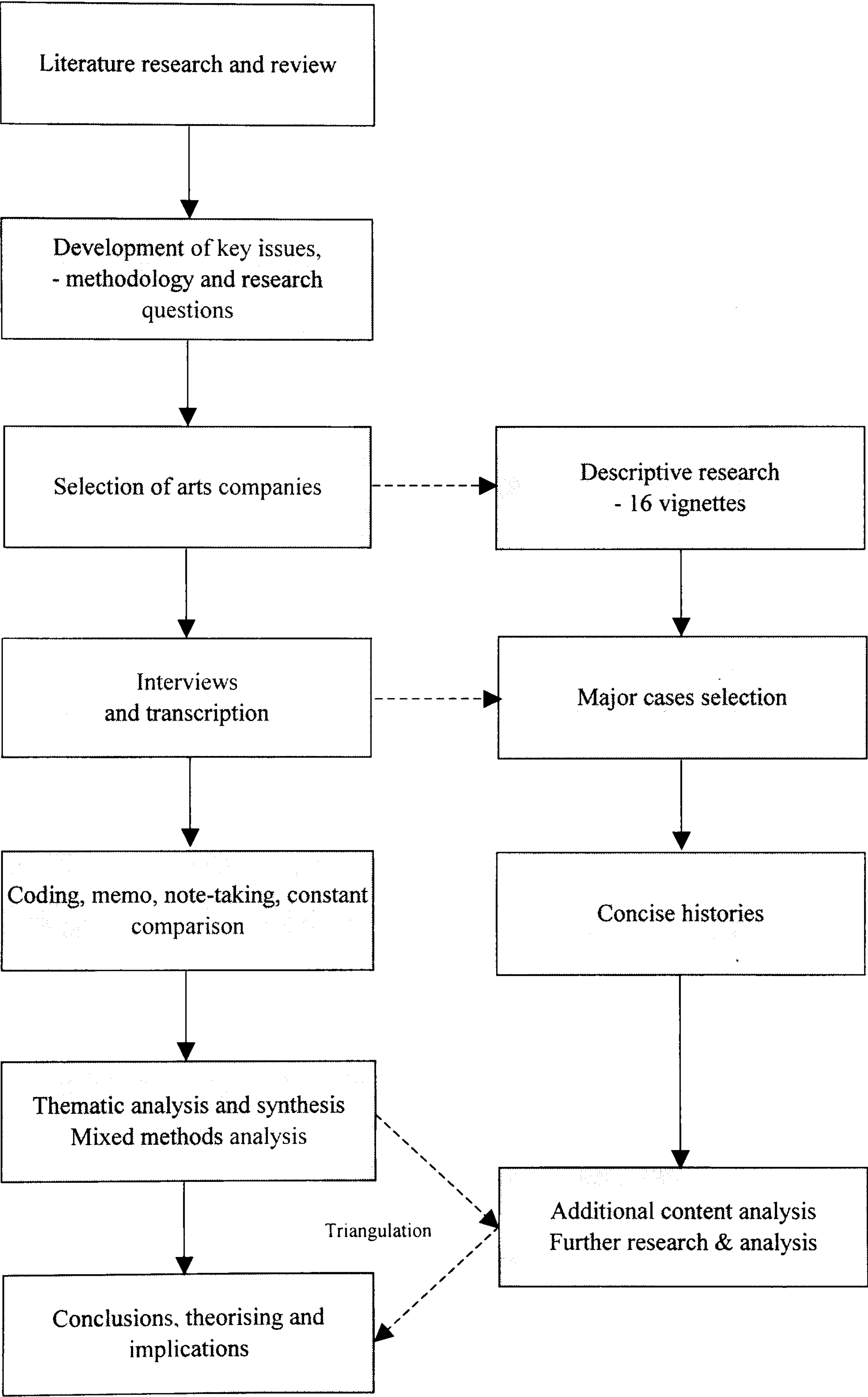
Descriptive research is an additional approach: providing a summary of the environment when hypotheses are tentative and speculative.

In addition to these all of these techniques and approaches, *triangulation*, a word borrowed from geographical surveying, is generally taken to mean in qualitative analysis, having more than one perspective: usually combining several research approaches to study the same phenomena. As a technique, triangulation is used to

overcome criticisms and weaknesses of single method, single observer and single theory research, and to enable credible and trustworthy conclusions.

The multidimensional qualitative ‘new approaches’ methodology used in this research is illustrated in Figure 3.1, and shows linkages between the main content analysis method, descriptive research – encompassing sixteen vignettes (see Chapter 4), the major case studies that are presented in Chapter 6, and the role of triangulation. Triangulation is normally a two-way process from a trigonometric standpoint; however, in this research the process became essentially a one-way complementary process.

Figure 3.1 The New Approaches Methodology



3.3 COMPUTER-AIDED QUALITATIVE DATA SOFTWARE

The techniques of qualitative analysis were discovered mainly through research of the following work, D. Silverman's *Doing Qualitative Research: A Practical Handbook* (2000), with additional follow-up research into the methodologies of grounded theory, narrative analysis and case study from works by the following authors: Glaser and Strauss (1967 & 1968); Glaser (1992); Strauss and Corbin (1990 & 1994); and Weinberg (ed) (2002).

An investigation and trial of selected computer-aided qualitative data software products was undertaken and four products were identified as potentially suitable for use in this research: QSR NVivo 2; QSR N6 – NUD*IST (Non-Numerical Unstructured Data Indexing, Searching, and Theory-building), see Scolari (2002); MAXqda and ATLAS.ti 4.2. Further information about the individual software programs is presented below, and follows trials by the author and a University of Strathclyde review by Cooper (2003).

QSR NVivo 2 is a comprehensive, powerful and sophisticated qualitative analysis software package for the processing of unstructured or semi-structured interviews. It is capable of processing up to fifty interview transcripts of 50K Byte size, that is, about fifty one-hour interviews in rich file text (RTF) format. It has re-sizeable, multi-windowed, click menus, drag-and-drop editing and data coding facilities. It can easily code data to structure into conceptual hierarchies and create theoretical diagrams and models. Data files can be imported in rich text file format (RTF) allowing on-the-fly editing of transcripts. It has tools for sophisticated quantitative description, such as, how many people said 'X' or 'Y'. Graphical and audio data can be coded as a complete unit although ATLAS.ti is more advanced in this respect. The program is probably the most complex and advanced qualitative analysis software program available, but it is a complex program to learn: the complex multi-window configuration probably requires an initial learning phase of one to two weeks.

QSR N6 is an earlier and more basic version of the previous software programme and is suitable where several hundred questionnaire type highly structured interviews need to be analysed, and where it is also hoped to analyse data quantitatively. Its

limitations are: it can only code in fixed text blocks and it does not have drag-and-drop coding or graphical modelling features. There is an earlier student version, QSR N4, which is cheaper, easier to learn and use, and a version N5, both supporting multiple concurrent users. However, QSR N6 is better for the analysis of semi-structure interview and questionnaire data where there is a need quantify responses.

MAXqda is very similar to QSR NVivo though it has no modelling features, and at the time of undertaking the research analysis was not suitable for Microsoft Windows XP operating systems. It does however have the advantage of a single main window, and it is inherently similar to QSR NVivo 2 being one of the most comprehensive and sophisticated qualitative analysis packages available. Data files and transcripts can also be imported in rich text file format (RTF) allowing for on-the-fly editing of transcripts. It has an intuitive windows-style screen and performs many similar qualitative analysis functions including the weighting of codes, memo and note-taking features; however, it does not provide graphical modelling capability, as does QSR NVivo 2. Its main advantages are: its single main user-window, and short learning phase requiring approximately two to three days to become proficient.

ATLAS.ti 4.2 software is also a relatively sophisticated and multi-featured: allowing for diagrammatic network analyses, and for the coding of audio, video and graphical images section-by-section. Its main disadvantage is the difficulty in creating hyperlinks from codes to texts, and to diagrams, and it has less quantitative features. It is limited as a text analysis package, particularly for a hierarchical analysis, but is useful for coding and analysing non-text data.

In summary, overall the most comprehensive and sophisticated code-and-retrieve program is probably QSR NVivo 2, although *MAXqda* comes a very close second. Both allow for very fine-grain qualitative analysis, and have numerous features to help the researcher code, analyse and present their data.

Following an analytical trial, of the QSR NVivo 2 and *MAXqda* software packages, with four of the research interview transcripts, *MAXqda* software was chosen as the most suitable program for this research project: its intuitive single-screen and fast

learning stage outweighed the additional sophistication and multi-screen complexity of QSR NVivo 2.

With MAXqda chosen as the most suitable software research tool for this research, a coding format was developed that could be applied to all of the performing arts companies being researched, and which allowed a separate analysis to be completed on each art form. Quantitative techniques were also developed to enable the thematic analysis matrices to be diagrammatically represented in pie-chart form, as shown in Chapter 5. Four major case studies are presented in Chapter 6, to assist in the triangulation of research outcomes from the thematic analysis, and as an aid to theory development.

3.4 QUALITATIVE ANALYSIS TECHNIQUES AND CODING

3.4.1 Introduction

Qualitative research is essentially research that explores relationships using a textual form rather than a numerical form as in a quantitative research; case study is also considered a form of qualitative research.

In an article cited by Weinberg (2002: 112) entitled ‘Active Interviewing’ James Holstein and Jaber F. Gubrium refer to David Silverman’s view of the ‘interview society’: whereby the mass media inundate the media consumer by way of news programmes, newspaper articles, and radio shows with interviews and analyses. According to Briggs (1986, cited in Weinberg, 2002: 112), ‘it has been estimated that 90 per cent of all social science investigations use interviews in one way or another’. Hyman et al (1975, cited by Holstein and Gubrium in Weinberg, 2002: 112) claim: ‘Interviewing is undoubtedly the most widely applied technique for conducting systematic social inquiry ... administrators, politicians and pollsters treat interviews as their “windows on the world.”’

The main data gathering process employed was the research interview, followed by a qualitative content analysis of interview transcripts. According to Atkinson and

Herigate (1984: 150), the semi-structured interview is a legitimate qualitative analytical research element and that ‘the production and use of transcripts are essentially “research activities”’. Furthermore, Weinberg (2002: 112) claims that the interview process can provide the researcher with empirical data about the social world, and through this form of social encounter the interview is not merely a conduit for knowledge, but it can itself provide reportable knowledge.

The semi-structured research interview had a structured agenda: consisting of questions that had been derived from the key research issues and that were focussed on the individual arts company. In practice the interview questions were open-ended, with a flexibility that provided the opportunity for further questions: enabling the pursuit of interesting themes relevant to each company and the development of themes throughout the series of interviews. During the interview process an interview style was adopted that Holstein and Gubrium, cited in Weinberg (2000: 117), define as creative interviewing. They suggest that it is necessary, when using the creative interview approach, to ensure that the social encounter of the interview is held in a relaxed venue. Allowing the interviewee their choice of venue or space, usually the executive’s own office, ensures a satisfactory climate for mutual disclosure. Holstein and Gubrium further recommend that the interviewer should occasionally be open and willing to share his or her feelings and deepest thoughts – to which should be added relevant personal experiences.

Finally, an important aspect of the creative interview process is ensuring, prior to the interview, an adequate knowledge of the organisation including recent events, repertory, and relevant career background of the participant.

3.4.2 Procedure

Executives from the selected organisations were asked if they wished to take part in this research by way of a letter that gave brief relevant details of the research, and informing them that a further detailed brief would be available prior to interview outlining the specific open-ended questions with additional explanations.

Executives who agreed to participate in the interview process were also informed that the interview would be tape-recorded, and that notes would be taken if they objected. The letter was sent to the participants, between seven to ten days before the interview, to allow them to consider their responses to the questions and to allow development of their own ideas prior to the interview. The order of the questions was fixed. However, from an initial review of the first two interviews it became clear that the order of the questions did not flow naturally. The question order was changed for the third and subsequent interviews, and this new order of questions produced a more natural flow that allowed, during the interview, a more logical evolution of follow-up questions and themes.

The tape-recorded interviews thus all followed the same format: a venue chosen by the participant, and an interview agenda that allowed for creative input from participants, and the development of ideas, set within the framework of open-ended questions. The tape recordings were made using Sony professional recording 'Walkman' equipment, and a boundary microphone placed between the participants, that is, between the interviewer and interviewee(s). The boundary microphone was chosen for its omni-directional properties, it also had the advantage of being unobtrusive and un-inhibiting, thereby minimising microphone shyness and creating a relaxed atmosphere for the creative interview.

A new 90-minute audio compact cassette was used for each tape-recorded interview, and a 45-minute recording session planned. However, the length of the sessions varied considerably, from a minimum of 20 minutes to a maximum of 55 minutes. In only a few instances were there minor interview interruptions; however, these had no effect on the quality or the flow of the interview and there was no loss of content.

It was not possible to undertake face-and-face interviews and tape-record all participants. The interview with Raymond Gubbay was undertaken via e-mail, and the Deborah Bull interview, via telephone, was of a supplementary nature and tape-recorded with her knowledge; interview notes was the recording method chosen for the Martin Smith interview.

3.4.3 Thematic Analysis

Traditionally, content analysis is a general term for research tools for disseminating and qualitatively analysing verbal communication in either transcript or written forms. Its uses have included historical analysis of political speeches, personal statements: for detecting the existence of propaganda, and assessing ethnic and cultural differences. Content analysis has been used in a number of theses at City University, London, for example, ‘Television and newspaper coverage of the Gulf War: a content analysis’ by Sheppard (1993), and ‘The media and political reporting in Britain: A study of coverage and censorship with content analysis’ by Morrison (1994).

The two main categories of content analysis are conceptual analysis, also known as thematic analysis, and relational analysis. Conceptual or thematic analysis seeks to identify and quantify concepts either by an explicit or implicit analysis of words or phrases in a given text. Palmquist, Carley, and Dale (1997, cited in Roberts, 1997: ch.10) suggest that the term conceptual analysis or thematic analysis is somewhat problematic given the varied definitions in current literature.

However, relational analysis, also known as semantic analysis, seeks to identify and measure the relationships between identified concepts. Relational analytical approaches fall into three categories: affect extraction, proximity analysis and cognitive mapping. Affect extraction provides an emotional and psychological evaluation; Proximity analysis, measures co-occurrence of concepts through ‘windows’ which produces a concept co-occurrence matrix for analysis; Cognitive mapping is an extension of the first two methods in which the analysis is compressed and displayed in two-dimensional form (Weber, 1990; Neuendorf, 2002; and Krippendorff, 2004). Traditionally, content analysis has most often been thought of in terms of conceptual analysis, that is, a concept is chosen for examination, and the analytical process involves quantifying and tallying the concept’s presence.

The method adopted in this research work was thematic analysis utilising a grounded theory approach: an approach first published in a seminal work entitled *The Discovery of Grounded Theory* (Glaser & Strauss, 1967) and further clarified in one

of Glaser's later works (Glaser, 1998). The grounded theory approach begins with a research situation, followed by data collection, note taking and memos, coding, sorting, and finally writing. The Glaser approach does not seek to test hypotheses so much as being explicitly emergent: that is, to discover the theory emerging and implicit in the data group and aided by the researchers own insight.

It should be noted that there is some controversy in this area about the approach to be adopted and Babchuk (1996), in a conference research paper, debates a number of these issues relating to adult education. Glaser and Strauss's (1967) first work formed the basis of considerable grounded theory research, and both Glaser and Strauss went on to publish numerous additional related works themselves or in collaboration with others: including Strauss's *Qualitative Analysis for Social Sciences* (1987), Strauss and Corbin's work *Basics of Qualitative Research: Grounded Theory Procedures and Techniques* (1990) and Glaser's work *Basics of Grounded Theory Analysis* (1992).

According to Babchuk (1996: 2), in Glaser's (1992) work *Basics of Grounded Theory Analysis*, Glaser claims, 'Strauss never understood grounded theory from the beginning,' and Glaser therefore developed an entirely new methodology called 'full conceptual description' to differentiate his approach from Strauss and Corbin whom he considered were both in error.

Babchuk (1996: 3) claims that Glaser's approach was 'a more laissez-faire type of an operation which is inherently flexible' with little process or effort expended by the researcher; theories were expected to emerge naturally. Strauss's approach was more scientific, more detailed and closer to quantitative doctrines. These diverse approaches affected one of the key elements of qualitative analysis, the coding process: whereby categories or themes are identified and interrelated links begin to build the theory.

The Glaser approach has been adopted in this research. that is, no preconceived theories or hypotheses are held about the textual interview material. Although Glaser's preferred approach is of no recordings or full-length transcripts (only notes), it is a contentious area. Bryman suggests that extended transcripts are extremely

useful as ‘the reliability of the interpretation of transcripts may be gravely weakened by a failure to record apparently trivial but often crucial, pauses and overlaps’ (1988). However, the additional detail of pauses and overlaps suggested by Bryman are essentially suited to conversation analysis. The interview transcripts prepared for this research were transcribed verbatim, that is, without conversational analysis conventions.

Therefore, the thematic analysis of verbatim transcripts from the tape-recorded interviews is an analysis of sentences, statements and paragraphs that may contain specific words in the context in which the word was placed, and then categorised as a theme through the coding process. As a note of clarification, the method used does not quantify the frequency of any particular word, only its context; however, word count analysis can be used for other analytical approaches. The emergent nature of this analytical method and the development of theories can often lead to new theory, or the cross-validation of theories using other methodologies.

3.5 SUMMARY

In this chapter two main philosophical paradigms were discussed and the ‘new approaches’ methodology of this research explained. The nature of the computer-aided analysis techniques was described in detail, along with key theories and relevant current debates about qualitative analysis including Glaser’s grounded theory approach. The qualitative content analysis stage is still essentially a manual process, but the use of computer-aided software allows for the codification and manipulation of large amounts of raw data. Four popular, proprietary qualitative analysis software programs were reviewed, and the reasons for adopting MAXqda as the primary research program were given. Additionally, a discussion on the thematic analysis of data was presented with an explanation as to its relevance to the grounded theory approach.

4. SIXTEEN ARTS COMPANIES

4.1 INTRODUCTION

Twenty-one interviews were completed during the course of the research; however, the thematic content analysis was limited to sixteen performing arts companies: four from each of the art forms: dance, opera, orchestras and theatre. In principle, it was considered that groups of four companies from each art form, and sharing the same economic model, would allow comparisons to be made between individual art forms. Those who participated in this research and were interviewed, and their respective performing arts companies by art form, are shown in Appendix I.

Grant-in-Aid details for the sixteen arts companies, for the financial years 2002–03 and 2003–04, is presented in Appendix II. The Donmar Warehouse Theatre is probably the smallest in subsidy terms, receiving £302,247 in ACE grant-in-aid (2003–4). The largest arts organisation is the Royal Opera House, receiving £21,754,450 in ACE grant-in-aid (2003–04). Between them, the sixteen arts organisation received nearly 30 per cent of the available ACE grant-in-aid for the financial year 2003–04: of these, twelve companies, received in excess of £1 million per annum. This level of subsidy is relevant to the discussion in Section 7.3: ‘Funding the UK’s world-class performing arts companies.’

Thus, the following sixteen vignettes form part of the descriptive research aspect of the methodology. A brief history about the individual performing arts company is presented, showing also the cross-industry nature of some of their creative works; often with directors and performers working in different media within both commercial and subsidised arts sectors.

4.2 DANCE

English National Ballet – The ballet company officially dates from 14 August 1950 when it gave a performance of ‘Gala Performances of Ballet’ at the King’s Theatre, Southsea; that had been inspired and developed from the gala performances given Alicia Markova and Anton Dolin. When the company appeared at the Stoll Theatre, London, for its first London season in 1950, it appeared under the name Festival Ballet. The core ballets of the repertoire were those of the Ballets Russes, including *Giselle*, *Swan Lake* and *The Nutcracker*. Until 1962 the company had been a private enterprise financed by the impresario Julian Braunsweig, but that same year the company went into voluntary liquidation. The company was saved by a £30,000 grant from London County Council (LCC). In 1965, the company now a trust, was saved from insolvency by the chairman of the Arts Council of Great Britain (ACGB). It later changed its name, in 1969, to the London Festival Ballet (LFB). Beryl Grey the Artistic Director (1969–79) revived the Ballets Russes repertoire, and directed spectacular productions of *The Sleeping Beauty* and *Romeo and Juliet* produced by Rudolf Nureyev. In 1989 the company was renamed English National Ballet. Artistic Directors have included John Field (1979–84), Peter Schaufuss (1984–90) Ivan Nagy (1990–93) and Derek Deane (1993–2001). Deane is credited with producing many popular works including in-the-round productions of *Romeo and Juliet* and *Sleeping Beauty* at the Royal Albert hall. Matz Skoog, the present Artistic Director, was appointed in 2001 and announced his resignation in early 2005. The English National Ballet produces quality classical repertoire, performing in the UK and touring overseas. Christopher Nourse, ENB Managing Director, resigned in 2003. During 2005 Craig Hassall was appointed Managing Director. (ENB, 2005)

Birmingham Royal Ballet – In 1956 a Royal Charter was bestowed on the Sadler’s Wells Theatre Ballet (later renamed the Touring Company of the Royal Ballet) and the Royal Opera House-based Sadler’s Wells Royal Ballet (later renamed the Royal Ballet). In 1970 the Touring Company of the Royal Ballet returned to be based at Sadler’s Wells Theatre, and in 1977 was renamed Sadler’s Wells Royal Ballet (SWRB). The company were invited to move to the Birmingham Hippodrome by Birmingham City Council (BCC) and on their relocation, in 1990, the company’s

name changed again to Birmingham Royal Ballet (BRB). During 1997 the BRB became independent of the Royal Opera House. In 1995, illness forced the retirement of Peter Wright, Artistic Director, and David Bintley was appointed his successor. Bintley trained at the Royal Ballet School and became familiar with the works of choreographers Frederick Ashton and Kenneth MacMillan. Bintley's style encapsulates the narrative, and conveys emotion, reflecting his own British culture within a classical company. His acclaimed works have included *King Arthur Part I*, *Hobson's Choice*, *Far from the Madding Crowd* and *Edward II*. Approximately 70 per cent of the company's dancers are trained at the Royal Ballet School and the company still tours extensively. Derek Purnell, Chief Executive, announced his resignation in December 2004; formerly the Administrative Director, BRB, he had also previously established a successful career as a dancer with Sadler's Wells Royal Ballet. (BRB, 2005; Culture Kiosque, 2005)

Northern Ballet Theatre – Originally founded in 1969 as the Northern Dance Theatre by the Canadian dramatic dancer Laverne Meyer, the company is based in Leeds, Yorkshire – they were the first major dance company to be based outside London. Later renamed Northern Ballet Theatre, artistic directors have included Robert de Warren (1976–87), Christopher Gable (1987–98) and Stefano Giannetti (1999–2000). Robert de Warren worked on scaled down full-length ballets expanding the repertoire for shorter ballets and during this time further expanded the company to twenty-eight dancers. He was also responsible for appointing Artistic Laureate Rudolf Nureyev, who also occasionally danced as guest. Thus followed Christopher Gable, a former associate of film director Ken Russell; Gable's emphasis was on classical dance–drama focussing on both theatre and ballet. Gable is credited with successful box office productions of *A Christmas Carol*, *The Brontes*, *The Amazing Adventures of Don Quixote*, *Dracula* and *The Hunchback of Notre Dame*.¹³ The Central School of Ballet in London was co-founded by Gable and Ann Standard and is a source of inspired dancers for NBT – Christopher Gable died in 1998. David Nixon, the present Artistic Director, joined NBT in August 2001 and is credited with the acclaimed productions of *Madama Butterfly*, *I Got Rhythm* –

¹³ Christopher Gable not only had a notable career as a dancer with the Royal Ballet but also as an actor co-starring in *The Boy Friend* (1971) with Twiggy and *The Rainbow* (1998) written by D H Lawrence, both films directed by Ken Russell.

The Genius of Gershwin in Song and Dance, *Beauty and the Beast* and Shakespeare's *A Midsummer Night's Dream*. The style of the touring company's repertory is very much narrative, theatrical and dramatic following Gable's influence. The current Chief Executive is Mark Skipper. (NBT, 2005)

Rambert Dance Company – The dance company owes its existence to Marie Rambert, being formed in June 1926 when Frederick Ashton choreographed a short ballet *A Tragedy of Fashion*.¹⁴ In the 1930s the company was known as the Ballet Club, essentially a London-based experimental workshop. In 1935 the company's name was changed to Ballet Rambert when it became a touring ballet company and also made its West End debut. By 1966 the American modern dance technique that had been developed by Martha Graham was added to the dancer's classical training. From this new input, and a refocusing of its creative efforts, Christopher Bruce emerged as a major new choreographer. The company has produced over fifty different works under the artistic direction of Bruce, including his bold theatrical dance works; he has also premiered works such as *Duets*, *Ancient Voices of Children*, *Girl with Straw Hat* and *Night with Waning Moon*. In 1987 the company changed its name to Rambert Dance Company. In 1994, Bruce was appointed Artistic Director, and in the same year the orchestra London Musici were appointed associate orchestra to Rambert. In 2000, Rambert became an associate company of Sadler's Wells Theatre, and in 2002, Mark Baldwin succeeded Christopher Bruce as Artistic Director. Recent successes have included *Grinning in Your Face* and *Ghost Dances*, both choreographed by Bruce, *Detritus* choreographed by Wayne McGregor and *21* choreographed by Raphael Bonachela. Rambert Dance Company is Britain's leading contemporary dance company, touring throughout the UK and internationally. The current Executive Director is Sue Wyatt. (RDC, 2005)

¹⁴ Marie Rambert's (1888–1982) passion for dance came from watching Isadora Duncan perform. She went on to study Eurhythmics with Emile Jaques-Dalcroze and spent a year as Vaslav Nijinsky's assistant at Serge Diaghilev's Les Ballets Russes.

4.3 OPERA

English National Opera – English National Opera adopted its name in October 1974 for its 1974–75 season at the Coliseum. Previously, the company had been known as Sadler’s Wells Opera (SWO), itself a development from Lilian Baylis’s opera productions that began post-1898 and which led to the formation of her Opera Company. ENO performs operas in English, especially large-scale operas that benefit from the Coliseum’s large size. An early acclaimed work was Jonathan Miller’s 1982 production of Giuseppe Verdi’s *Rigoletto*. The Dennis Marks period as General Director (1992–97) was considered a time of artistic renewal for the company, and core repertory included new productions of Bizet’s *Carmen*, Richard Strauss’s *Der Rosenkavalier* and Verdi’s *La Traviata*. However, the period under Nicholas Payne’s direction (General Director 1997–2002) was one of mixed fortune and critical appraisal for the ENO, there were productions of Prokofiev’s *War and Peace*, Stravinsky’s *The Rakes Progress* and Mozart’s *Così Fan Tutte*. In recent years the company ran into a difficult artistic and financial period, during which time the Coliseum theatre building also underwent a major refurbishment. The period post-February 2004, including the part 2004 season, should be considered a time of re-birth for ENO. The 2004–05 season includes John Adam’s *Nixon in China*, Calixto Bieito’s production of Mozart’s *Don Giovanni*, Robert Carsens’s 1950s staging of Handel’s *Semele* and Jude Kelly’s production of Bernstein’s musical *On the Town*. Seán Doran, Artistic Director and Chief Executive, appointed May 2003, resigned in November 2005. (ENO, 2004a, 2005)

English Touring Opera – The touring company was originally co-founded as Opera 80 by Stephen Barlow, a conductor of the Glyndebourne Touring Opera. The first Music Director was Nicholas Kraemer who had formed the Raglan Baroque Players. He brought to Opera 80 his repertoire of Monteverdi, Handel, and Mozart. Stephen Barlow was Music Director between 1987 and 1990, and he conducted *The Barber of Seville*, *Così Fan Tutte*, *The Marriage of Figaro* and *Eugene Onegin*. In 1991 the company changed its name to English Touring Company, providing high quality opera to areas of England that would not normally have any access to opera. In 2002, James Conway, who had completed an MA degree in Arts Policy and Management

at City University, and who had held the positions of Administrator and then General Director of the Opera Theatre Company, Dublin, was appointed as ETO General Director. The company has no home base being wholly itinerant, and visits up to twenty-five venues each year including Scotland. Its repertoire has continued to evolve with new productions of Mozart's *The Marriage of Figaro* and Britten's 1960s operatic score *A Midsummer Night's Dream*. Interesting and innovative productions planned for 2005 include, Handel's Baroque musical opera *Ariodante*, Donizetti's *Mary, Queen of Scots* and an opera called *The (Little) Magic Flute* after Mozart, a production originating from the Opera Theatre Company, Dublin. James Conway's role as General Director encompasses both artistic direction and general direction. (ETO, 2005)

Opera North – This Leeds-based opera company gave its first performance in 1978 at the Grand Theatre, Leeds, as English National Opera North. The company was formed as a result of the ACGB insisting that the ENO retain its two simultaneous tours. The ENO had split into two smaller touring companies at the end of a season, but resource considerations eventually led to a separate opera company being established in Leeds. Initially, it was ENO managed, employing ENO singers and staff from London, and its role was to concentrate on smaller operas and touring. Graham Merchant was the first Administrator of the company, later succeeded by Nicholas Payne (1982–93). Much of the early repertoire was both adventurous and unusual, such as Verdi's *Oberto* and *Jérusalem*, Richard Strauss's *Intermezzo* and *Daphne*, Michael Tippett's *King Priam*, Kurt Weill's *Love Life*, Jerome Kern's *Showboat* produced in collaboration with the Royal Shakespeare Company (RSC) and Stephen Sondheim's *Sweeney Todd*. The company prides itself on innovative programming and performance style, and in 2003 performed new productions of Dvořák's *Rusalka*, and Massenet's *Manon* by Daniel Slater, who is also noted for his production of Smetana's *The Bartered Bride*. The Orchestra of Opera North provides music for the opera company. During 2005 the company will enter a difficult financial phase, when it moves out of the Grand Theatre for one year, whilst the theatre undergoes a £31 million refurbishment and overhaul. The company will be homeless, though it currently plans to provide semi-staged productions in Leeds Town Hall, the Sage, Gateshead and the Royal Concert Hall, Nottingham. Richard

Mantle, the present General Director of Opera North, was formerly Deputy Managing Director of ENO, and also a former Managing Director of Scottish Opera. (Higgins, 2005c; Opera North, 2005)

Royal Opera House – The history of the Royal Opera House began in 1732, but this short précis starts in 1946, after the Second World War, when opera and ballet were once again performed at the House. The present theatre is the third theatre to occupy the site at Covent Garden, and it is home to the both the Royal Opera and Royal Ballet. E. M. Barry's 1858 theatre, now modernised, rebuilt and extended provides London with a theatre of international excellence, fit for world-class opera and ballet companies. In 1946, John Maynard Keynes, Chairman of the Covent Garden Committee, appointed businessman David Webster, an opera and ballet enthusiast, as the first General Administrator, a position he held until 1970. The first Music Director of the Royal Opera House Orchestra was Karl Rankl, and Erich Kleiber (1951–55), Guest Conductor, is considered to have been hugely influential on performance; in the tradition of Richard Strauss his *Der Rosenkavalier* set world-class standards. The year 1958 produced a great operatic event: a close collaboration between conductor Carlo Giulini and film director Luchino Visconti resulted in an acclaimed, world-class production of Verdi's *Don Carlos*. In recent years Bernard Haitink both as Music Director (1987–2002) and as a conductor will be remembered for Borodin's *Prince Igor*, Mozart works and the restaging of Wagner's repertory. Antonio Pappano was appointed Music Director, for the 2002–03 season, and works performed included Richard Strauss's *Ariadne auf Naxos*, Wagner's *Lohengrin* and Mozart's *Die Zauberflöte*. The current 2004–05 season includes a new production of *Die Walküre* from Wagner's Ring cycle, Puccini's *Madama Butterfly*, and a new opera composed and conducted by Lorin Maazel, George Orwell's *1984*. Following Michael Kaiser's crucially important interregnum as Executive Director, Tony Hall, a former BBC Director of News, was appointed Chief Executive in 2001. (BBC, 1999; ROH, 2000, 2005a, 2005b)

4.4 ORCHESTRAS

City of Birmingham Symphony Orchestra – The orchestra owes its formation to private philanthropy and to Birmingham City Council. The first performance of the City of Birmingham Orchestra (CBO) took place in September 1920, and in 1924 Adrian Boult was appointed Director and Conductor. The orchestra was later renamed the City of Birmingham Symphony Orchestra (CBSO) and its first performance under its new name was in February 1948. In 1980 Simon Rattle was appointed Principal Conductor and Artistic Adviser, and in 1988 Rattle's CBSO recording of Mahler's Symphony No. 2, *The Resurrection* won the orchestra the 'Gramophone of the Year Award'. Ten years later, in 1990, Rattle was re-designated Music Director of CBSO and in 1994 he was knighted. Sakari Oramo succeeded Sir Simon Rattle as Music Director in 1990. From 1991, the NEC-owned Symphony Hall has been the CBSO's main concert hall, but in 1998 the orchestra acquired a home of its own when it moved into the new CBSO centre: providing much needed rehearsal and administrative facilities. Oramo's programmes reflect his Finnish origins; he also explores British composers such as Britten, Elgar, Sullivan and Vaughan Williams. The 2004–05 season includes works by Beethoven, Mahler, Shostakovich, Williams and Stravinsky. The Three Choirs Festival in Worcester Cathedral during August 2005 sees performances of Elgar, Britten and Bruckner. Stephen Maddock is the current Chief Executive of the CBSO. (CBSO, 2005; King-Smith, 1995)

London Philharmonic Orchestra – Sir Thomas Beecham founded the orchestra in 1932, and following the outbreak of the Second World War the orchestra became a democratic co-operative presenting its own concerts. Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Franz Welser-Möst have all at some time been Principal Conductors of the London Philharmonic Orchestra (LPO). In 1956 the LPO was the first British Orchestra to visit Russia, and it was also the first Western orchestra to visit China. In 1961 the orchestra became resident at Glyndebourne Festival Opera, and since 1990 it has been the resident orchestra at the Royal Festival Hall (RFH), London. The orchestra's current Principal Conductor is Kurt Masur, appointed in September 2000, he had previously been the Music

Director of the New York Philharmonic Orchestra, and during the period 1970–96 was Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra. Masur's discography includes the works of Beethoven, Brahms, Bruckner, Mendelssohn, Schumann and Tchaikovsky. In 2001, Russian-born Vladimir Jurowski was appointed Principal Guest Conductor, and in 1996 he debuted at the ROH, Covent Garden, conducting Verdi's *Nabucco*.¹⁵ As a guest of many international orchestras he has conducted the Komische Oper in Berlin, Welsh National Opera (WNO), Opéra National de Paris and Orchestra of Teatro Comunale di Bologna. The style of the LPO is heavily Germanic, and the current 2004–05 season reflects this style with a programme that includes a symphonic cycle of Beethoven's works. Timothy Walker, the current Chief Executive and Artistic Director of the LPO, was founder and Chief Executive Officer (CEO) of the World Orchestras in Sydney, Australia. (LPO, 2005)

Philharmonia Orchestra - Walter Legge, an EMI executive, established the orchestra in 1945 as a recording orchestra. The orchestra has made over one thousand vinyl disc and compact disc releases, and is the most recorded orchestra in the world. Otto Klemperer was the first Principal Conductor, and others have included Ricardo Muti, Carlo Guilini, Vladimir Ashkenazy and Norwegian Esa-Pekka Salonen. Other great conductors of the orchestra have included Wilhelm Furtwängler, Richard Strauss, Arturo Toscanini and Herbert Von Karajan. The orchestra regularly tours and during the 2002–03 season performed in Switzerland, Italy, Russia, Japan, Spain, Germany and Greece. It has a residency at Châtelet Theatre, Paris, the Concertgebouw, Bruges, and at the Athens Concert Hall (the Megaron). In 1997, Berlin-born Christoph von Dohnányi was appointed the orchestra's Principal Conductor having previously been Music Director of the Cleveland Orchestra. In the 1950s, at the age of twenty-seven years, Dohnányi was appointed Germany's youngest General Music Director, eventually becoming Chief Conductor of the Westdeutsche Rundfunk Sinfonie Orchester, Cologne. In December 2002, Sir Charles Mackerras was appointed Principal Guest Conductor, and amongst his many appointments he is Principal Guest Conductor of the Czech

¹⁵ Vladimir Jurowski is currently the Music Director of Glyndebourne Festival Opera.

Philharmonic Orchestra. Mackerras is a leading interpreter of Czech music, and in particular the works of Janáček and Dvořák. Vladimir Ashkenazy is the current Conductor Laureate. David Whelton is the current Managing Director of the Philharmonia Orchestra. (Gramophone, 2005; PHO, 2005)

Royal Philharmonic Orchestra - Sir Thomas Beecham founded the orchestra in 1946, to create a world-class ensemble of musicians capable of performing great musical works throughout the UK. Beecham died in 1961, and since that time a series of maestros including Rudolf Kempe, Antal Dorati, André Previn and Vladimir Ashkenazy have at some time provided musical direction. From 1996, one of the foremost conductors of his generation, Italian conductor Daniele Gatti has been the Music Director of the RPO. Gatti previously held appointments as Music Director of the Accademia Nazionale di Santa Cecilia (Rome), Principal Guest Conductor of the Royal Opera House and Music Director of the Orchestra of Teatro Comunale di Bologna. During the 1998–99 season the RPO, under Gatti's musical direction, performed a cycle of Gustav Mahler's orchestral works. In 1987 the Royal Philharmonic Concert Orchestra was formed, complementing the RPO, to perform classical, light classical and popular music often with celebrity artists. The 2003–04 season, again under Gatti's direction, included a tour of the US and performances in Hungary, Denmark and Mexico. In June 2003 Owain Arwel Hughes was appointed Associate Conductor, bringing to the RPO his skills in directing large-scale choral works, such as Verdi's massive *Requiem* and providing musical links to leading Scandinavian orchestras. The recently announced 2005–06 season sees the RPO performing large-scale works, including Mahler's Symphony No. 8, *Symphony of a Thousand* at the Royal Albert Hall and at St Paul's Cathedral. Ian Maclay is the current Managing Director of the RPO, a position he had previously held in the 1980s. (RPO, 2005)

4.5 THEATRE

Almeida Theatre - The building, now home to the Almeida Theatre, was originally opened in 1837 as the Islington Literary and Scientific Institution. In 1980 the building opened as the Almeida Theatre, a grade II listed building, the venue for the 'First International Festival of Contemporary Music'. In 1990 the Almeida became a full-time producing theatre and presented its first production a West End transfer *The Rehearsal*. The following year Sir John Tooley was appointed Chairman of the Board and the Almeida Opera was launched. In 1993 the theatre freehold was purchased, and Harold Pinter's *Moonlight* premiered at the Almeida receiving an 'Olivier award for Outstanding Achievement'. The following year Diana Rigg's *Medea* became the first transfer from Broadway. In 1998, Howard Davies's acclaimed production of *The Iceman Cometh* by Eugene O'Neill transferred to the Old Vic, and with Kevin Spacey as Hickey, the production won several awards. During 1999 the Almeida Opera presented Thomas Adès' new opera *Powder her Face* with Jill Gomez as the Duchess, world-premiered Peter Gill's *Certain Young Men* and Esther Vilar's *Speer*. In May 2003, following a building refurbishment programme, the Almeida Theatre returned to its Islington home under the artistic direction of Michael Attenborough. The 2004–05 season included productions of *Hedda Gabler*, Tanya Ronder's *Blood Wedding*, and opera productions *The Cricket Recovers* and *Little Red Riding Hood*. The current Executive Director is Neil Constable. (ALM, 2005)

Donmar Warehouse Theatre - During the 1870s the building, currently home to the Donmar, was used as a vat and hop warehouse for a local brewery, and in the 1920s was used as a Covent Garden Market banana-ripening depot. In 1961 it became a rehearsal studio for London Festival ballet, and from 1977 to 1981 it provided a London home for the Royal Shakespeare Company. The company Associated Capital Theatre (now owned by Associated Theatre Group) acquired the Donmar in 1989, and the following year Sam Mendes was appointed Artistic Director along with Caro Newling, Executive Director. They were to produce annual eight-month seasons of UK works. In 1992, after a two-year refurbishment, the theatre reopened with Stephen Sondheim's and John Weidman's *Assassins*. In 2002

Michael Grandage succeeded Sam Mendes as Artistic Director and Nick Frankfort succeeded Caro Newling.¹⁶ The world-renowned Donmar has produced over seventy productions in the last ten years with much work now drawn from American authors and writers. Successes have included *Cabaret*, *Electra* and *Juno*. A Sam Mendes collaboration with Nicole Kidman, *The Blue Room*, transferred to Broadway, as did David Levaux's production *Nine*: they had both originated at the Donmar.¹⁷ Current 2005 productions include Peter Oswald's new production *Mary Stuart* (Frederich Schiller) directed by Phyllida Lloyd and David Greig's *The Cosmonaut's Last Message*. The General Manager of the Donmar is currently Tobias Round, and Sarah Nicholson is the Production and Literary Manager. (DON, 2005)

Lyric Theatre Hammersmith – The original Lyric theatre in Hammersmith was built in 1895, and for over a hundred years was renowned for vaudeville, dramas and Christmas pantomimes. In the 1920s, a famous revival of *Beggars Opera* was produced; post-war, Kenneth Williams, Maggie Smith and Beryl Reid all appeared in Lyric Revues. Harold Pinter's *The Birthday Party* was performed in 1958 to disastrous reviews. The theatre closed in 1966 following years of decline and the building was eventually demolished. With public support, the interior of the Frank Matcham theatre was saved and reconstructed in a new concrete theatre shell at the Kings Mall shopping centre development, Hammersmith, but this left the Lyric with a poorly designed public entrance. The theatre reopened in 1979 to mixed programmes that also included Frankie Howard's vaudeville style one-man shows, but by 1994 financial problems almost closed the theatre once again. A last minute reprieve saw Neil Bartlett appointed Artistic Director, and in the following years the theatre has continued to develop audiences with contemporary works. In 2002 the theatre underwent a long-awaited £2.6 million redevelopment, it would include a new entrance and foyer, education and training rooms that would later be completed in 2005. Theatre performances continued throughout the redevelopment and have included Kurt Weill's *The Threepenny Opera*, Neil Bartlett's adapted *A Christmas Carol* (Charles Dickens), and *Camille* based on Alexander Dumas *Fils's La Dame*

¹⁶ Sam Mendes made his Hollywood film directorship debut with the film *American Beauty* (1999), starring Kevin Spacey as Lester Burnham it won Mendes an Oscar for 'Best Director'.

¹⁷ *Nine* was originally a 1982 Broadway musical production. A 1996 revival by director David Levaux was produced and performed at the Donmar, transferring to Broadway in 2003.

aux Camélias, directed by David McVicar. The 2004–05 season includes productions of *Some Girls are Bigger Than Others* with songs by Morrissey and Marr, and *Stars Are Out Tonight* performed by the Amici Dance Theatre Company. Neil Bartlett stood down in Nov 2004 and David Farr became Artistic Director in June 2005. Simon Mellor the current Executive Director announced his resignation in July 2005: leaving the theatre in January 2006. (LTH, 2005)

National Theatre - The idea for a UK national theatre was originally conceived in 1848; however, it was not until 1952 that the foundation stone for the National Theatre (NT) building was laid. In 1962, following the formation of the Royal National Theatre Board (RNTB), Sir Laurence Olivier was appointed the first Artistic Director of the NT. However, it was not until 1963 that the NT gave its first performance of Olivier's *Hamlet* by William Shakespeare and starring Peter O'Toole: it was performed at London's Old Vic Theatre. In 1976 the first of the three theatres, the Lyttleton, was opened in the new National Theatre building. Sir Peter Hall was Artistic Director between 1973 and 1988 and his *Hamlet*, with Albert Finney, was the first production at the Lyttleton, though it had to be premiered back at the Old Vic due to delays with the new NT building. Sir Richard Eyre succeeded Hall in 1988, and his own notable productions included *Guys and Dolls*, *The Night of the Iguana* and *King Lear*. In 1997 Trevor Nunn succeeded Eyre, and his West End successes have included *Cats*, *Starlight Express*, *Sunset Boulevard*, *Chess* and *Les Misérables*. Nunn's NT successes include *Anything Goes*, *My Fair Lady*, *The Merchant of Venice* and *Love's Labour's Lost*. In 2002 Nicholas Hytner succeeded Nunn as the NT's Artistic Director. Hytner has had many West End successes including *Lady in the Van*, *The Importance of Being Ernest*, *Miss Saigon* and *The Madness of King George III* (he also directed the film version). Hytner's notable NT works have included *The Recruiting Officer*, *Carousel*, *The Winter's Tale*, *Henry V*, *His Dark Materials* and *The History Boys*. The 2004–2005 season productions included *Playing with Fire*, *Aristocrats*, *The President of an Empty Room*, *Henry IV Parts 1 and 2* with Michael Gambon as Falstaff, and *Theatre of Blood* starring Jim Broadbent. Nicholas Starr, the present Executive Director was appointed in 2002 and succeeded Genista MacIntosh: he had been previously worked at the Almeida Theatre. (NT, 2005)

4.6 SUMMARY

The sixteen vignettes form part of the descriptive element of this research, they show the extent and breadth of the artistic and creative output of the companies, and provide information about artistic direction, music direction, choreography and performers alike. Some theatrical performances have transferred from London to Broadway, and in some cases, Broadway successes have transferred in the other direction, to London. A number of the directors detailed, have not only been involved with the subsidised arts sector, they have also been involved with the commercial theatre sector; their reputation adding to the national or international significance of these performing arts companies.

The artistic status of any arts company, it is argued, is achieved through the quality of its performance and repertoire over time, no single performance or one production can set the standard, history is important. Thus, the history of arts companies is considered highly relevant to this research and pertinent to the debate

Therefore, the sixteen arts organisations that were selected as part of this research are considered to be representative of the very best because of their national or international significance.

5. ANALYTICAL RESULTS AND DISCUSSION

5.1 INTRODUCTION AND TECHNIQUES

After a successful trial run of MAXqda computer software (see Chapter 3) the following method was adopted. Specifically, the content analysis and coding process is described in detail below so as ensure full transparency of the constant comparison process. The techniques of the CAQDAS process include memo and note taking; processes that are facilitated with MAXqda software as it allows for the writing and attachment of memos and notes, and enabling the linking of themes or categories and aiding theory development.

The content analysis was based upon sixteen transcripts, each based upon recorded interviews with executives from the sixteen art companies (whose vignettes were presented in Chapter 4). All the interviews were face-to-face interviews, all were tape-recorded and all research questions were adequately discussed; thus yielding the required content. Supplementary interviews were also undertaken but were not content analysed; however, the narrative from them was important and valuable, providing a wider perspective on issues, particularly in relation to entertainment and broadcasting. See interview and transcript details in Appendix III.

Anecdotal evidence, a result of previous involvement and research by the author, suggested that people from the dance art form were far more open and are far more able to articulate relevant art form problems and issues. Therefore, to expedite the initial coding process, a decision was taken to begin the qualitative coding process with the four dance companies: Birmingham Royal Ballet (BRB), English National Ballet (ENB), Northern Ballet Theatre (NBT) and Rambert Dance Company (RDC).

Coding is the process of analysing the qualitative data for themes, concepts, or ideas; defining a code label and then identifying similar passages for coding that can be retrieved for later analysis. The initial coding process can begin with pre-defined themes; however, the philosophical approach adopted in this thematic analysis was *a priori*, that is, all themes were emergent, emerging from the data – the grounded theory approach.

This first-round coding process established approximately 80 per cent of the final qualitative analysis coding themes. Central to the coding process is the technique of constant comparison; whereby the second and subsequent interviews are compared to the first interview.

The second-round of analysis used the initial dance coding themes as a basis for the opera analysis, the reason being that these two art forms represent lyric theatre generally; therefore, the thematic issues could be expected to be similar. The opera companies coded were English National Opera (ENO), English Touring Opera (ETO), Opera North (OPN) and the Royal Opera House (ROH). The second round analysis saw coding themes increase to approximately 90 per cent of the eventual total.

The third-round analysis using the consolidated coding themes from the dance and opera art forms formed the basis for the theatre analysis. The theatre companies analysed were Almeida Theatre (ALM), Donmar Warehouse Theatre (DON), Lyric Theatre Hammersmith (LTH) and the National Theatre (NT). The third round saw a further increase in the number of coded themes.

Finally, the consolidated coding from the previous three art forms was applied to the orchestras' analysis. The orchestras analysed were City of Birmingham Symphony (CBSO), London Philharmonic Orchestra (LPO), Philharmonia (PHO) and the Royal Philharmonic Orchestra (RPO), and the fourth-round analysis saw a further increase in coded themes.

By a process of iteration, by repeating the coding process, a final code system was developed and refined leaving three singular codes. It was decided to reject all single reference codes leaving a final coding system that could be applied to all sixteen companies – that is the process of *constant comparison*.

The thematic analysis of the eight key issues led to identification of 57 themes and 6 further sub-themes; in total, 63 themes were identified from 552 qualitatively analysed elements. In some cases, because of cross-relevance, elements were combined into a single theme within particular issues, for example, *Building and*

Venues (Managing Change) and *Artistic and Programming* (Frontiers and Boundaries), otherwise the number of research themes would have been unmanageable. The final coded themes, based upon an emergent coding process, are listed in Appendix IV.

It should be noted that when a number of individual researchers are involved in the coding process, particularly in lengthy qualitative studies, problems can arise at the constant comparison stage; there can be problems with internal consistency, that is, the extent to which the questions are dealt with both the same skill and quality, and replication from one interview to another. In this particular research the author assessed every transcript and performed the complete analysis without additional assistance. However, there is a need for expediency with this technique to ensure a constant and consistent level of analysis; the author applied a rigid time schedule to complete the qualitative analysis of the sixteen companies.

Computer monitor screen prints of part of the coding process are shown in Appendix V, the first analysed interview with Christopher Nourse, ENB, responding to the first open-ended question on the management of change (used here as synonymous to managing change).

It was considered that Tashakkori & Teddie's (1998) mixed-method approach, that is, the conversion of qualitative to quantitative, could enrich the research analysis and provide a further perspective on the research data. Following experimentation with a number of graphical chart types including bar charts, pies charts were chosen as the preferred type. The advantage of the pie chart is that it allows a simple percentage comparison between art forms of issues and themes. The number of coded themes analysed ranged from twenty-two for the Philharmonia Orchestra analysis to fifty-four for Opera North; consequently, the relative importance or weighting of issues and themes could only be adequately presented by the pie chart format. At the very least, such a presentational form could confirm whether the research issues are perceived to be equal importance, across all art forms, by the interview participants.

An analyses of code frequencies, that is. the number of times that a particular theme was identified has been represented quantitatively by graphical pie charts. These are shown in Figures 5.1 through to 5.55 inclusive, and are derived from the themes frequency matrices in Appendix VI. The stated significance, or importance, of these issues and themes is therefore based purely on their relative percentage as shown in the pie charts.

A full discussion of the themes, based upon transcript narrative, is presented in Section 5.2 of this chapter, including relevant narrative examples.

5.2 THEMATIC ANALYSIS AND COMPARATIVES

5.2.1 Key Issues

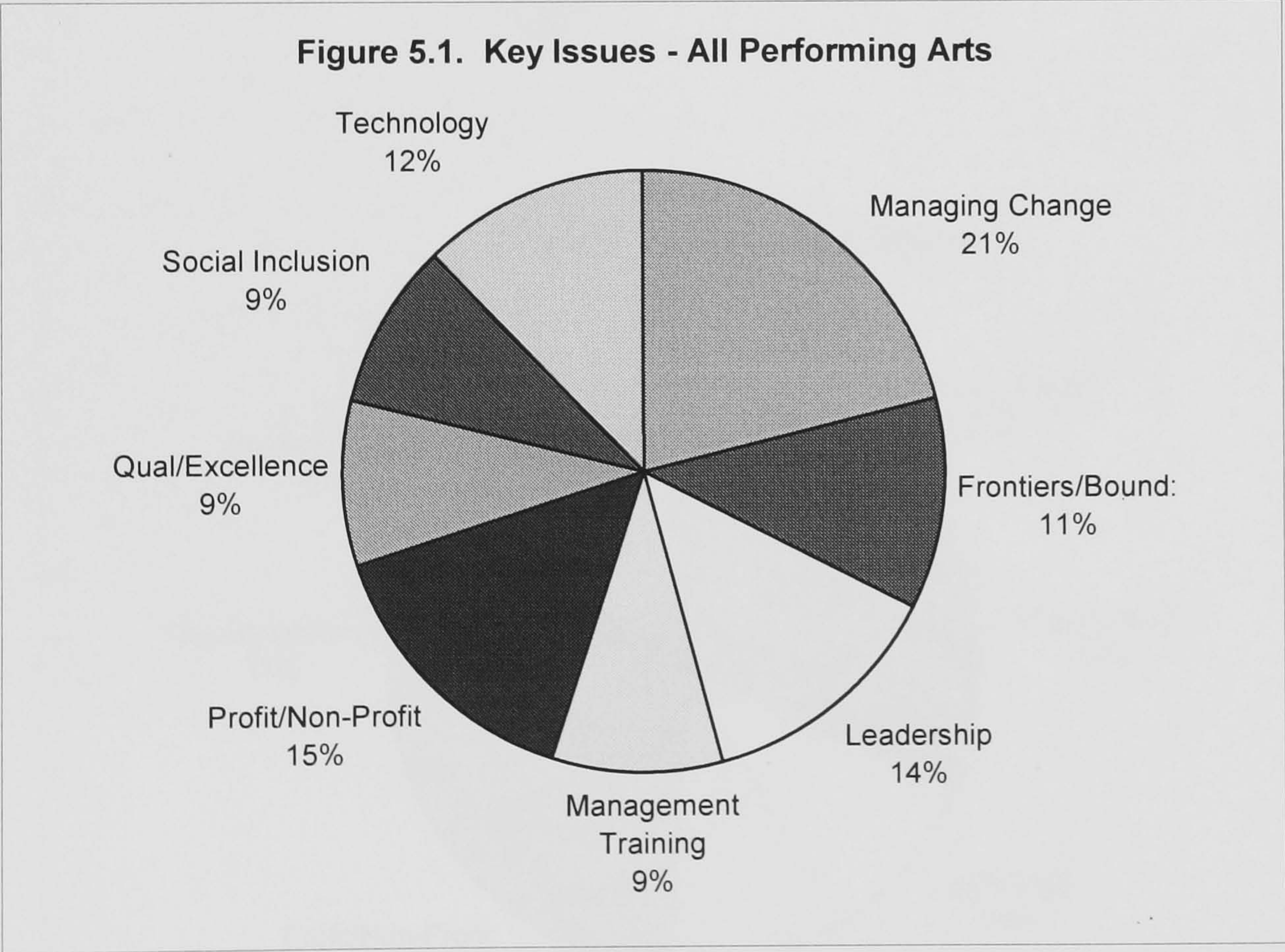
The key issues analysis is represented quantitatively by pie charts in Figures 5.1 to 5.5. Figure 5.1 shows the relative importance, or weighting, of the key issues across all art forms. The weighting analysis by art form dance, opera, orchestras and theatre are shown in Figures 5.2 to 5.5 respectively. The key issues were described in detail in Chapter 2 and briefly in Chapter 3; however, due to their core importance, they are listed again.

- a. Managing Change: Management of change, and the creative imperative
- b. Frontiers and Boundaries: Managing the crucial boundaries
- c. Leadership: Management and leadership, and interrelationships with the board
- d. Management Training: Applying relevant commercial sector training
- e. Profit and Not-for-Profit: Balancing commercial reality with subsidy limitations
- f. Quality and Excellence: Achieving audience expectations
- g. Social Inclusion: Implementing social inclusion policies
- h. Technology: Applying new technology to achieve the creative vision.

Whilst the initial premise was that the key issues were considered to be of equal research importance, Figure 5.1 pie chart shows that this is not the case, this issue is discussed in Section 5.3.

Key Issues – Across all performing arts, the issue of managing change was the most significant issue relative to other issues. In dance: managing change brought the most significant responses. In opera: managing change, frontiers and boundaries, profit and not for profit, were of relatively equal significance. In orchestras: managing change, frontiers, leadership, profit and not-for-profit, and technology were of relatively equal significance. In theatre: managing change was the most significant issue.

Key Issues



Key Issues

Figure 5.2. Key Issues - Dance

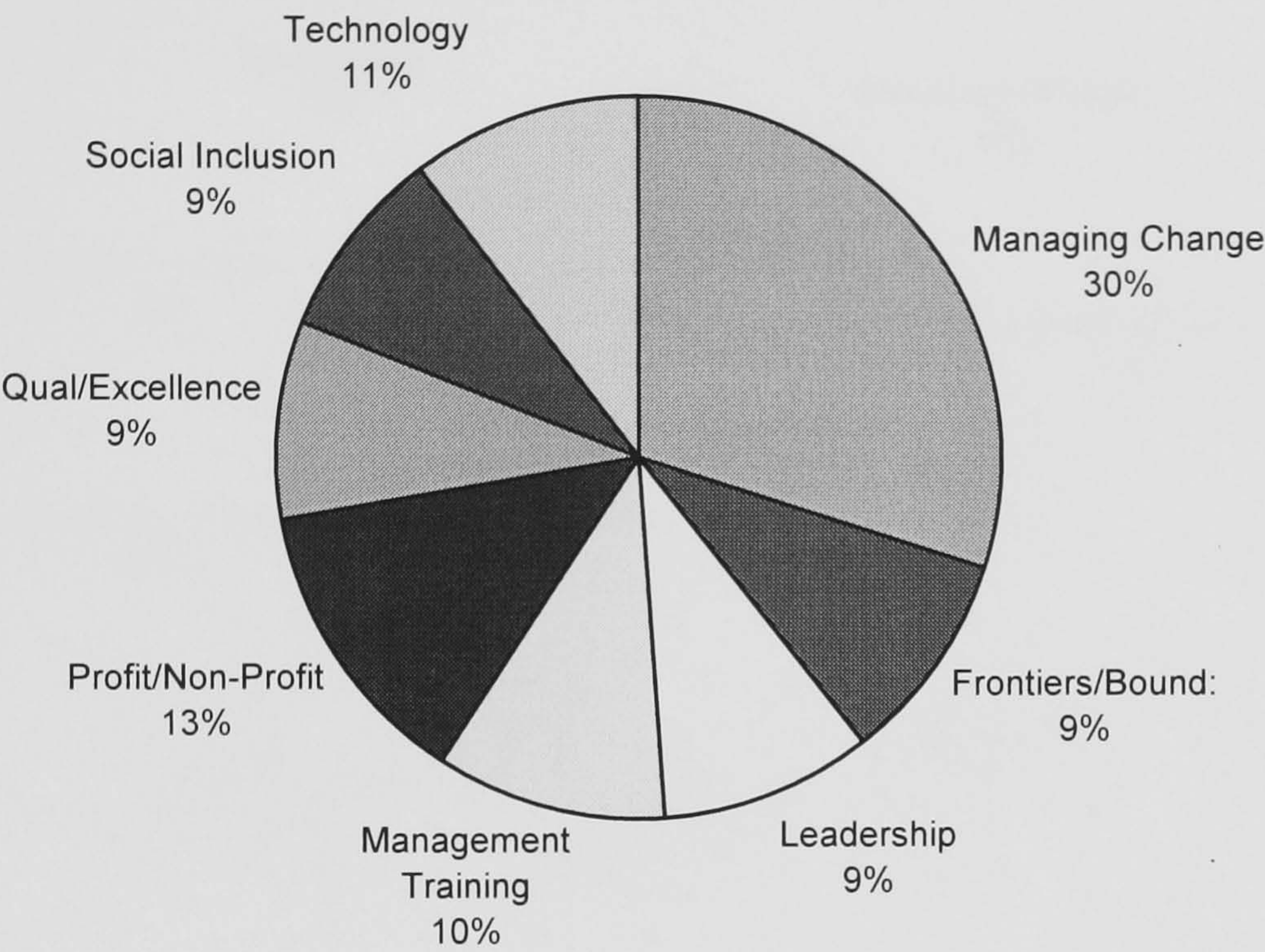
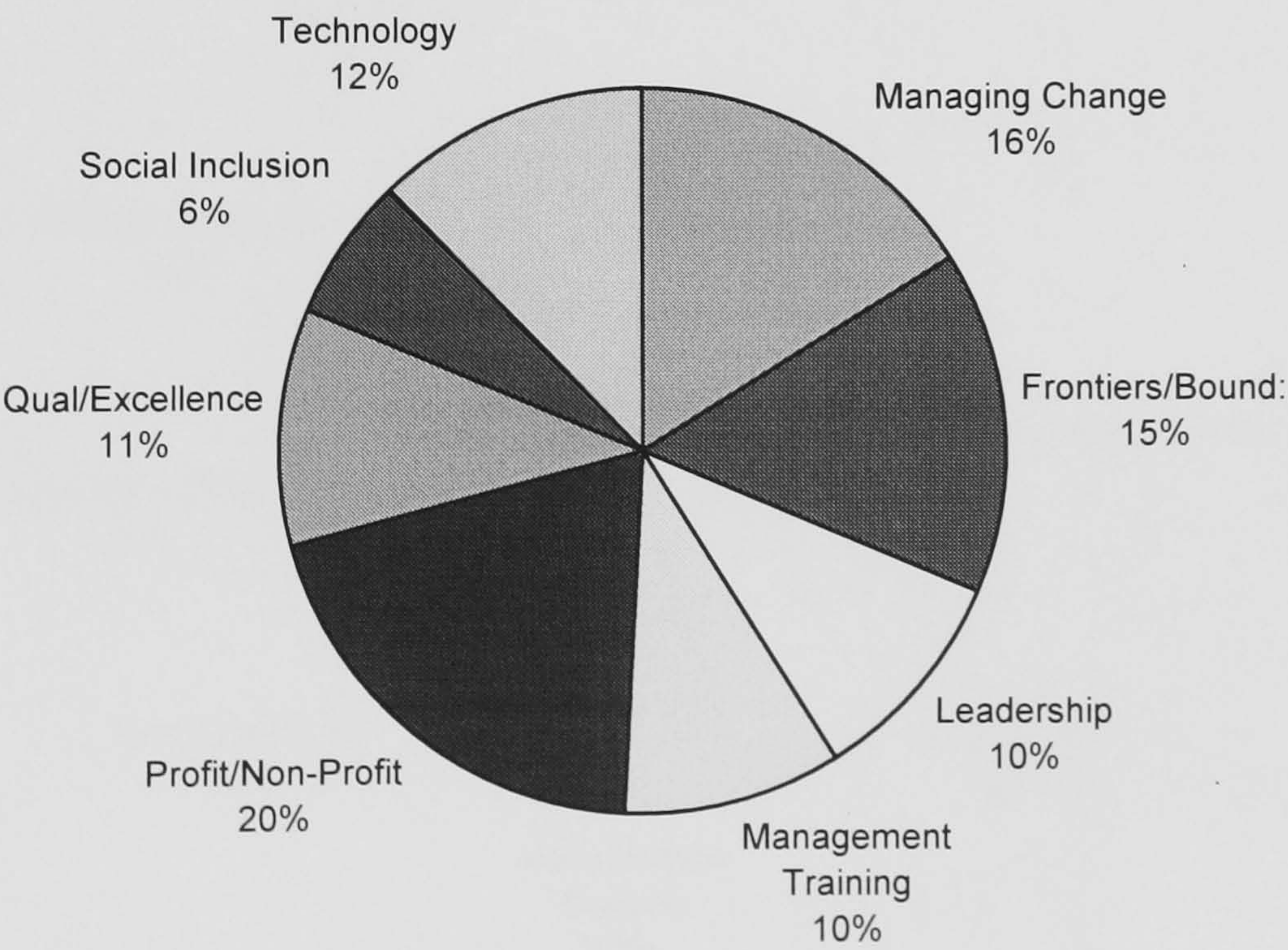


Figure 5.3. Key Issues - Opera



Key Issues

Figure 5.4. Key Issues - Orchestras

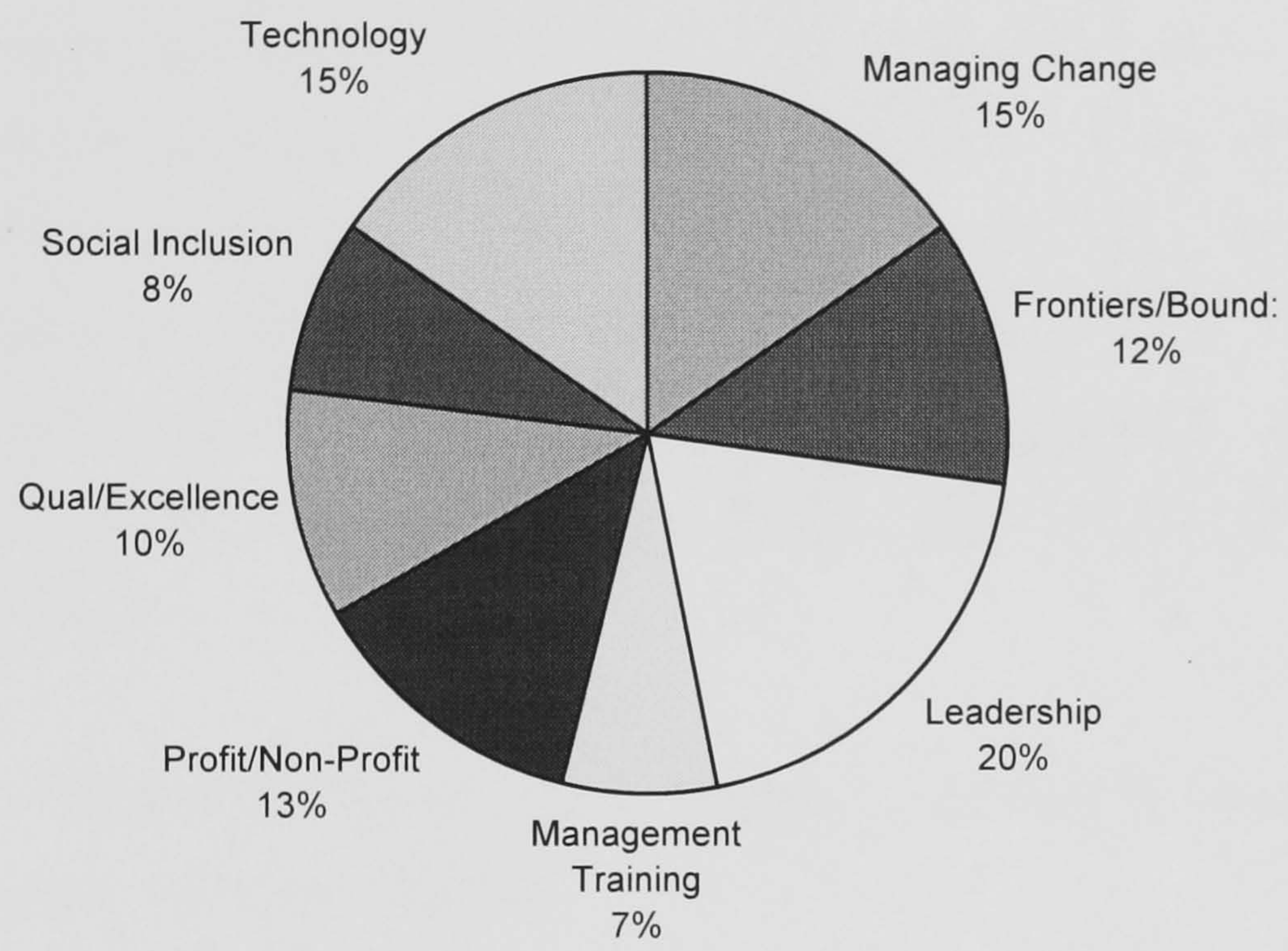
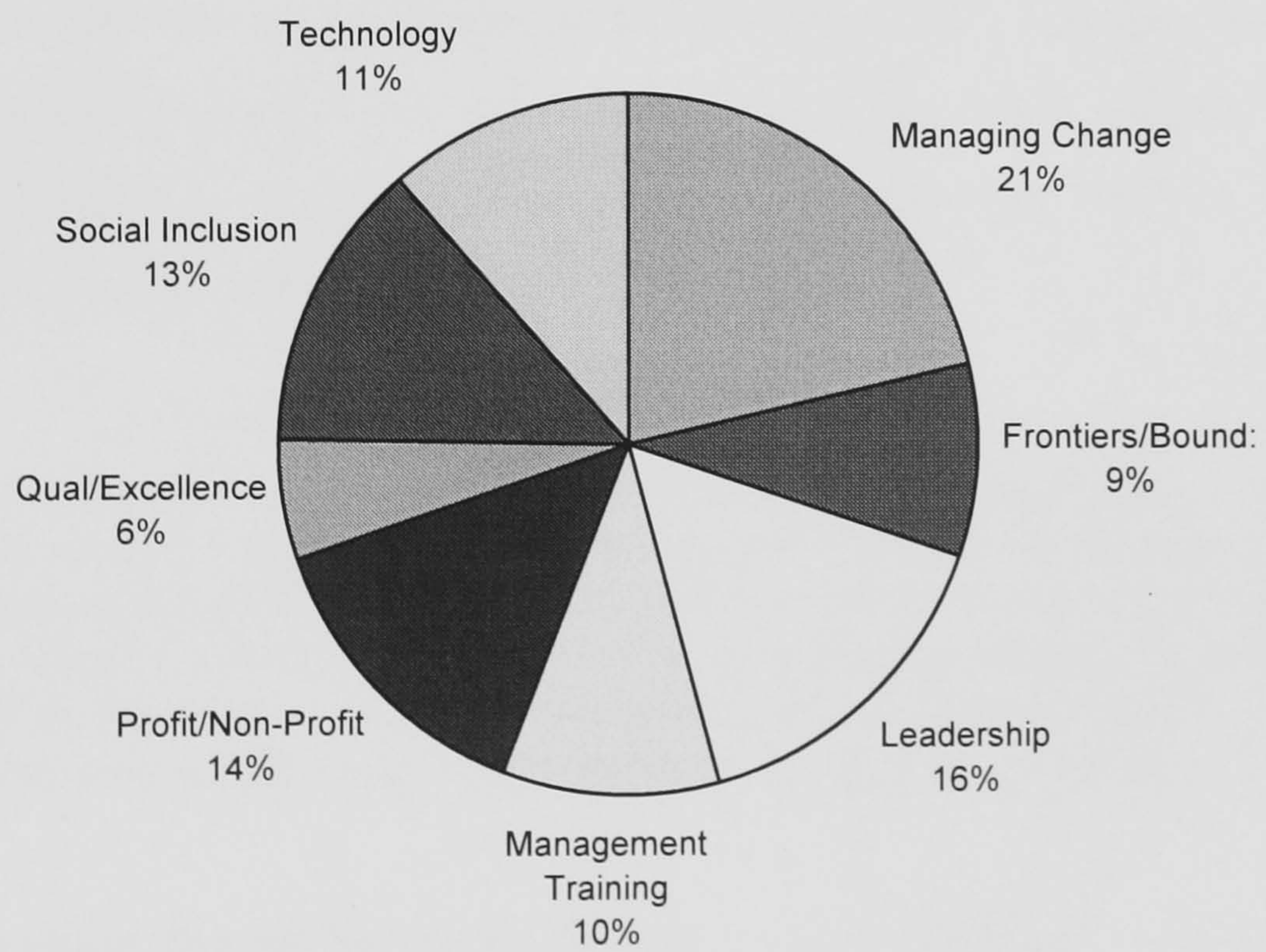


Figure 5.5. Key Issues - Theatre



5.2.2 Managing Change

The managing change analysis is represented quantitatively by pie charts in Figures 5.6 to 5.10. Figure 5.6 shows the weighting of the themes across all art forms. The weighted analysis by art forms dance, opera, orchestras and theatre are shown in Figures 5.7 to 5.10 respectively.

Managing Change – Across all performing arts the themes *artistic direction*, *audiences*, *cultural* and *financial* were the most significant. In dance: *artistic direction*, *audiences*, *building and venues*, *financial* and *repertoire* were the most significant themes. In opera: *artistic direction*, *audiences* and *cultural* were the significant themes. In orchestras: *audiences*, *cultural* and *organisational* themes were significant. In theatre: *artistic direction*, *audiences* and *financial* themes were the most significant.

A discussion of each of the managing change themes, supported by relevant extracts from the interview transcripts, follows:

Artistic Direction – The appointment of new artistic directors can often be seen as key or crucial; yet the working relationships with other executives can be as crucial, often working together in partnership and or collaboratively. Changes in artistic director(s) often bring about a change in vision and the company's direction. Importantly, changes in artistic director can be stabilised by the chief executive or administrative director roles.

Well I guess the main example for us, as an arts organisation, is when you change your artistic leader; I think that's really the key one. I think you can probably deal with changes of my position a lot easier, because obviously the artistic person is the one that's actually creating the vision, the direction that the company's going to go in. So, I think when that changes, then it's quite a lot to expect the staff to suddenly buy into that new person's way of wanting to do things. (Skipper, 2003) – NBT

I'm the producer, I'm not the director of them ... I see my role as like a sort of producer-impresario type role, I've got a company to manage, but actually I'm a producer-impresario type, that's my role I suppose to join all these things together. And of course, as I say there are differences, and in a sense as the company continues, it learns new things. It learns new experiences, it learns that by working

even with sometimes a particular director, you learn about a whole new way to approach what you do, not me personally, maybe, but other people. (Mantle, 2003) – OPN

The thing of course, it was several things all at once, there was the departure of Simon [Rattle] after eighteen years, there was the moving into this new home, there was the departure of Ed Smith, my predecessor after twenty-two years, and my arrival then in the summer of '99 ... Ed resigned within about four months of Simon leaving, and then there was a bit of an interregnum, and then really a great deal of change that was brought about either by me and my new team, and also by Sakari [Oramo]. (Maddock, 2003) – CBSO

I think there are certain moments, magic moments, where you get the chance to do it, and if you don't seize the chance, the chance goes. The fact that we have an incoming director, who is fantastically well experienced, is clearly the aim of theatre directors. So has little to prove in that sense, but has never run an organisation and has twelve months of detailed thinking. Actually, we have been going at it for rather longer, because obviously he was appointed eighteen months ago, before that there was six months where he and I were talking detail about the National Theatre, and before either of us were appointed, so it has been two years in the making – if we were running the National Theatre what would we do? (Starr, 2003) – NT

Audiences – It is important to understand the nature of the core audience, changing audiences and the market. There are implications for programming and repertoire, and the re-positioning of the companies artistically. There are issues of risk and implications for audience development for heterogeneous groups, or smaller identified groups. There can be a need to change and to regenerate the company, in fact, to metamorphose.

They [the NBT] in their way are also developing audiences, taking the art form in a different direction, and I think that there is room for us as companies to do that. Whether it's the dance-drama of Northern Ballet Theatre or the work of Rambert – trying to pull together the strands of contemporary dance and classical dance, or whether it's a big large classical company like ourselves, which still does modern classical works, still using point work, and still essentially being driven by the music, but modern rather than tutus and the nineteenth century paraphernalia that people associate with classical ballet. (Nourse, 2003) – ENB

I would say that the moment I arrived here was a big historical moment of change without questioning what was happening before I came in the doors, and the belief certainly from the board's point of view. But I think from the market's point of view, that ENO has to find a way to go forward again, they can't rely on its laurels or its past achievements, it is slowly dying and a change needs to be there for its survival. (Doran, 2004) – ENO

We are terribly close to people's requirements, very, very close – therefore we're aware of the changing market place and that means we are terribly aware of the necessity to manage our product in a way that it relates to the changing market places on a day-by-day basis. It's impossible to be otherwise, because the market – it is tested if you like in every concert, because of the size of the audience and the quality of performance. (Whelton, 2003) – PHO

We are creating as wide a heterogeneous audience as possible. Nick and I decided on the £10 ticket scheme for the season, and we are introducing the scheme whereby for six months, two-thirds of the audience will pay no more than £10 per seat, the rest being £25. We want the National to be the most public of all theatres with the widest possible audience. Looking over a period of time back to the mid-nineties, and looking forward, we could see that our audience would run out, it would age and decline. And, the central proposition of the National Theatre on the South Bank was as a theatre for everyone. That was the slogan 'The National Theatre is yours' held good, its always a good idea to do a back to the future and to hark back to what your founding proposition was, dig it out see if it still shiny. We could make it shiny, we could see that the National Theatre, basically, as a national theatre is a good idea. Over time, particularly in ticket pricing, the National Theatre has gone the way of many performing arts organisations allowing their ticket prices to increase year-on-year, and the additional process of balancing the budget to be set by the commercial sector. (Starr, 2003) – NT

Building and Venues – Includes theatre buildings, building developments and relocations, for example Sadler's Wells Royal Ballet (later renamed Birmingham Royal Ballet) move from London to its new home in Birmingham. It also includes different venues and locations: for example, Almeida's relocation to interim London venues at the Gainsborough, Shoreditch and in King's Cross, during its rebuilding programme, resulted in significant changes in audience. From an orchestral standpoint, orchestras tour extensively including performing concerts at one-off locations. Venues for the same touring productions are not always the same and of course audiences are not always the same.

I think it's one of the great strengths of Birmingham Royal Ballet that there is an appetite for change, I think it's broadly inherent in the company and its survival. Going right back from when it was the touring company, which then became the new group. If you look at the company's history, it has just been one big change after another, both in title or where it's been based. Obviously, a huge change in its fortunes was the relocation from London to Birmingham, which was a massive change. (Purnell, 2003) – BRB

Touring venues are not all the same and our audience is not all the same, there has been very little marketing survey work done, because the theatre sell the shows and they guard all the information about their trade sharply, and unproductively they don't share it with us. (Conway, 2004) – ETO

Well from the orchestral perspective, because we work if you like on units of activity, each concert happens and there is no guarantee that somebody is going to give a concert in that particular location again. (Whelton, 2003) – PHO

Also, as a response to opportunities outside for new funding created by the lottery, and in attempts to address the fabric problems of this building and that 'front door' [poor theatre foyer, recently modernised]. (Mellor, 2004) – LTH

Communications – The emphasis is on internal organisational communications, regular management meetings and the sharing of basic information. The ROH, in the past, has suffered for having many separate in-house cultures where basic control information was not shared. The need for sharing and communicating basic operational information has been recognised by many arts companies.

We have regular management meetings, which means that I chaired a meeting here with my staff, and then chaired a meeting with the other people. So, we've got a link of actually transferring information across, and we have fortnightly sessions where we just talk about anything that's going on, just so that people are kept up to date. So I guess they take ownership, of how as management we're feeling about a situation. (Skipper, 2003) – NBT

I found in this organisation not a lot of joined-up thinking, it's an organisation full of very strong separate cultures, and not many places where they all came together. So the basic information, business information wasn't shared, you know. What's selling? How we're doing in the box office? How are our finances? How we're doing in the fundraising? How we're doing in our marketing? All that wasn't shared. Neither was there any systematic examination of what our audiences think about what we do, from the operas and ballets through to our sandwiches, through to our drinks, through to the building. (Hall, 2003) – ROH

Conflict – Conflict, in particular internal conflict, is perceived within the organisation to be a result of tensions from disaffected employees, negative views and the breakdown of interpersonal relationships. Part of the successful management of change requires the identification of conflict and the diffusing of potential conflict situations.

It's about people, the whole of the arts is about people, and the simple thing is actually to put yourself in other people's shoes and say: 'Well how would I feel if I was in that person's situation and if I didn't know what was happening or why I was doing it or why this change is being in theory imposed on me.' I have no sense of why or how I related to that change, of course you're going to be disaffected and possibly very negative, and the key with any changes is: you've got to leave room for the negative aspects to blow themselves out, or at least be aired, but overall you want to keep the thing at a very positive attitude, and that's what I think we've managed to do reasonably successfully, but based on those two things. (Purnell, 2003) – BRB

So therefore, the sort of corporate spirit is also important, and that comes down to morale and how you handle the folks in an organisation. (Mantle, 2003) – OPN

Cultural – Cultural change includes both external change in the nature of the new economy, one driven commercially or market-driven (including the market for artists), and internal cultural change and how the organisation adapts to a new cultural ethos to exploit the external opportunity. Internal cultural change can be brought about through structural change or changes in leadership both artistic and administrative.

We have had a change of culture, in that we are now very much more careful with the money, and we are coming into our second year with a surplus, that's unusual after seven or eight years of deficit. That has been about cultural change and nothing about cuts, it's about how we use our money and earnings – income generation, earning money from our activities and re-charging, and re-positioning within education, particularly. (Wyatt, 2003) – RDC

I believe very strongly that the artistic leadership of an organisation needs to be in the pole position, not on the secondary position. And, the strangest thing about Australia, it is a culture that is much more at the worst end of it, redneck or hardcore in it's commercial and market-driven nature, it is left culturally baggaged [sic] in a good way, in some senses, but in a bad way in that you don't have hundreds of years of history. (Doran, 2004) – ENO

All the changes that came [about] ... were themselves really not responses to stabilisation per se, but responses to a changing world, a changing environment for us in artistic terms and financial terms, structural, institutional and in terms of the way in which Birmingham was changing, a whole number of external factors. (Maddock, 2003) – CBSO

This is a huge subject, what do you do about cultural diversity? ... We have had the opportunity with Nick's (Hytner) twelve-month serious lead in time – Trevor (Nunn) only just left last week – to really think about the issues carefully and in detail, and I hope our future direction benefits from that detailed thinking. That is one example of change, trying to think things through really, really vigorously and get to the furthest point that they take you to, and then sell it to the funders [*sic*] and to the audience. (Starr, 2003) – NT

Financial – Includes all areas of finance that bring about change: changing sponsors, financial crises and related accumulated deficits, new avenues of funding and fundraising, and the ACE stabilisation programme. The implications for the total revenue situation include ticket prices, box office revenue and the re-charging of profitable activities. There is a need is to ensure that quality creative output is underpinned by financial security.

Christopher [Nourse] and Christopher [Bruce] ... did completely the right thing but we ended up in deficit, and we had an accumulated deficit, and at the same time Christopher Nourse went off to the ENB and we became involved with the stabilisation programme of the Arts Council, which is about change. (Wyatt, 2003) – RDC

So, I guess I started from there thinking about how the structures had to change in order to achieve what I would think is the best quality artistic engagement on one night, in the theatre. I started thinking from that base, how can that be achieved, and how can that be secured financially as well so that it's not always threatened. (Conway, 2004) – ETO

I think one of the big tasks that I saw for myself when I arrived, quite apart from dealing with the fairly immediate financial crisis and a certain number of other issues surrounding the new conductor, was really my sense that the orchestra and this is probably true of a lot of organisations – but the CBSO had been excessively inwardly focused, partly because they'd been so successful. And, there's always a tendency when you're successful to look inwards and straight on at the continuity, on the factors of your success rather than really facing outwards and being responsive to the changes in the market place. (Maddock, 2003) – CBSO

The auditorium is so small and you're seating 321 people that actually box office income is only a third of turnover – we rely on Arts Council funding of £850,000 and the very, very demanding fundraising target of £1.1 million. So in some ways it doesn't really matter how successful the shows are, the only way that we can deal with management change and capitalise on the success of say something like *The Goat* that's here at the moment, is transferring to the West End. (Constable, 2004) – ALM

Organisational – Internal and external influences affecting the organisational structure include trade union issues and changes brought about by additional funds. The need for new people, a new organisational ethos and market forces can also instigate organisational change.

But in terms of change in any arts organisation, you need to have new blood all the time, you need to be rejuvenating and like in your own life, personal life, circumstances or someone forces you to actually make that change – it's always the way. Very rarely does one volunteer and put their hand up for the change, because you become comfortable with one situation, and that's what's happened to us as an organisation. (Doran, 2004) – ENO

So there were a number of things which themselves then led into organisational change of various sorts, in order to meet those challenges, but which were fundamentally caused by changes in the external marketplace rather than by anybody telling us we had to do it, but often of course internally, that's how it's perceived. (Maddock, 2003) – CBSO

So even in terms of internal structural change – quite significant even within the last ten years, quite significant changes that have happened during that period internally. (Mellor, 2004) – LTH

Repertoire and Programming – Regenerating the repertoire and the programming of more one-act pieces for dance and new work are seen as important developments. The problem of repertoire fatigue was identified. Creative companies must produce new work, deconstruct and reinvent or innovate, to remain artistically sustainable. Changes in performers, artistic directors and designers can all influence and create a new vision. Special crossover performances can facilitate social inclusion.

But, in two years we are commissioning a new full length *Les Liaisons Dangereuses* that will be unique to us. We're reviving this autumn Peter Schaufuss's production of *La Sylphide* that is unique to ENB. We have Derek Deane's *Alice in Wonderland* that is unique to ENB, we have work that is unique to us, why shouldn't the people of Birmingham enjoy those pieces which they are not otherwise going to see? So, that's the thinking behind really the way in which we tour and repertoire planning, and all that sort of thing. (Nourse, 2003) – ENB

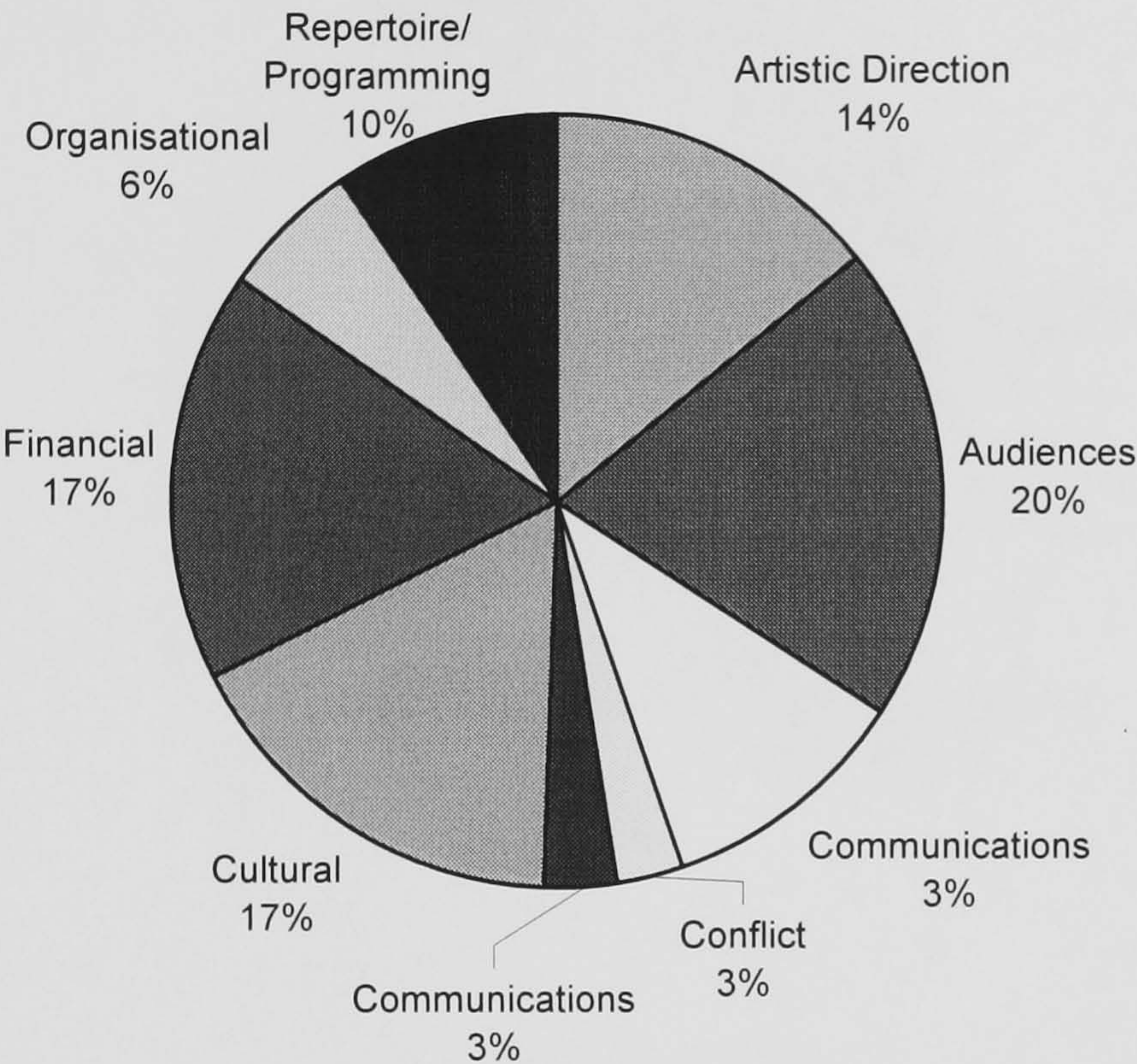
So our output changes all the time literally because the repertoire changes, the way you create a piece, because that's what everybody's engaged on is different and every time you do it because there's a lot of other influences that come in to bear, like people who work on it, like the guest artist or the guest director or conductor who comes to run that what I call a project. It's a sort of matrix isn't it really? You've got all these people in disciplines, whether they're singers, musicians, scene shifters, makers, marketing people or whatever – they're all there in the company and they all get involved in different ways and to different extents in projects which are called opera versions. I mean it's rather simplistic to put it like that but that's the way I see it. (Mantle, 2003) – OPN

So you tend to sort of box yourself in, whereas with a symphony orchestra it can play all sorts of different sorts of music, it can divide up into smaller groups, it can divide up into groups of individuals doing lots of things. There has been the advancement of the education and outreach aspect of work. Within the last twenty years it's grown out of all proportion to what it was before, and so the music as an orchestra can be quite sort of chameleon like, it can adapt. That does mean that you can move around a bit, and within the structure try not to diminish the role of the orchestra but at the same time adapting to market forces. So in a very convoluted way, yes, I think we can manage the change reasonably well. (Maclay, 2003) – RPO

Interestingly, it's allied to an aesthetic as well, which is that over time the invitation to a creative team to mount a production in the Olivier [theatre], because the core repertoire suffers a certain amount of 'repertoire fatigue'. We've done *The Crucible* four times in the history of the National Theatre, the invitation to the creative team to do part of the core repertoire again is essentially going to be an invitation to them to deconstruct, to reinvent it, and very often that's going to be in visual terms. (Starr, 2003) – NT

Managing Change

Figure 5.6. Managing Change - All Performing Arts



Managing Change

Figure 5.7. Managing Change - Dance

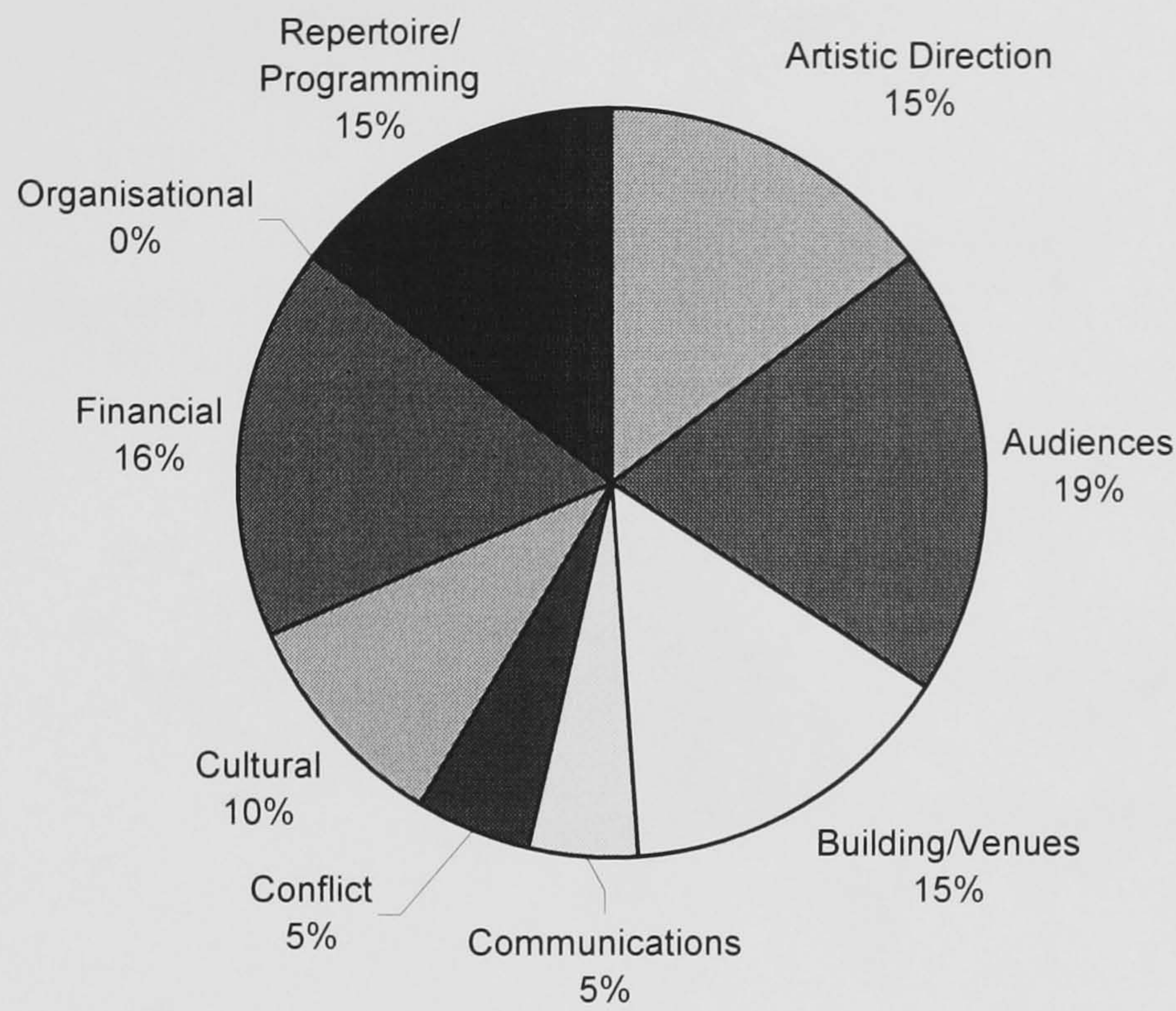
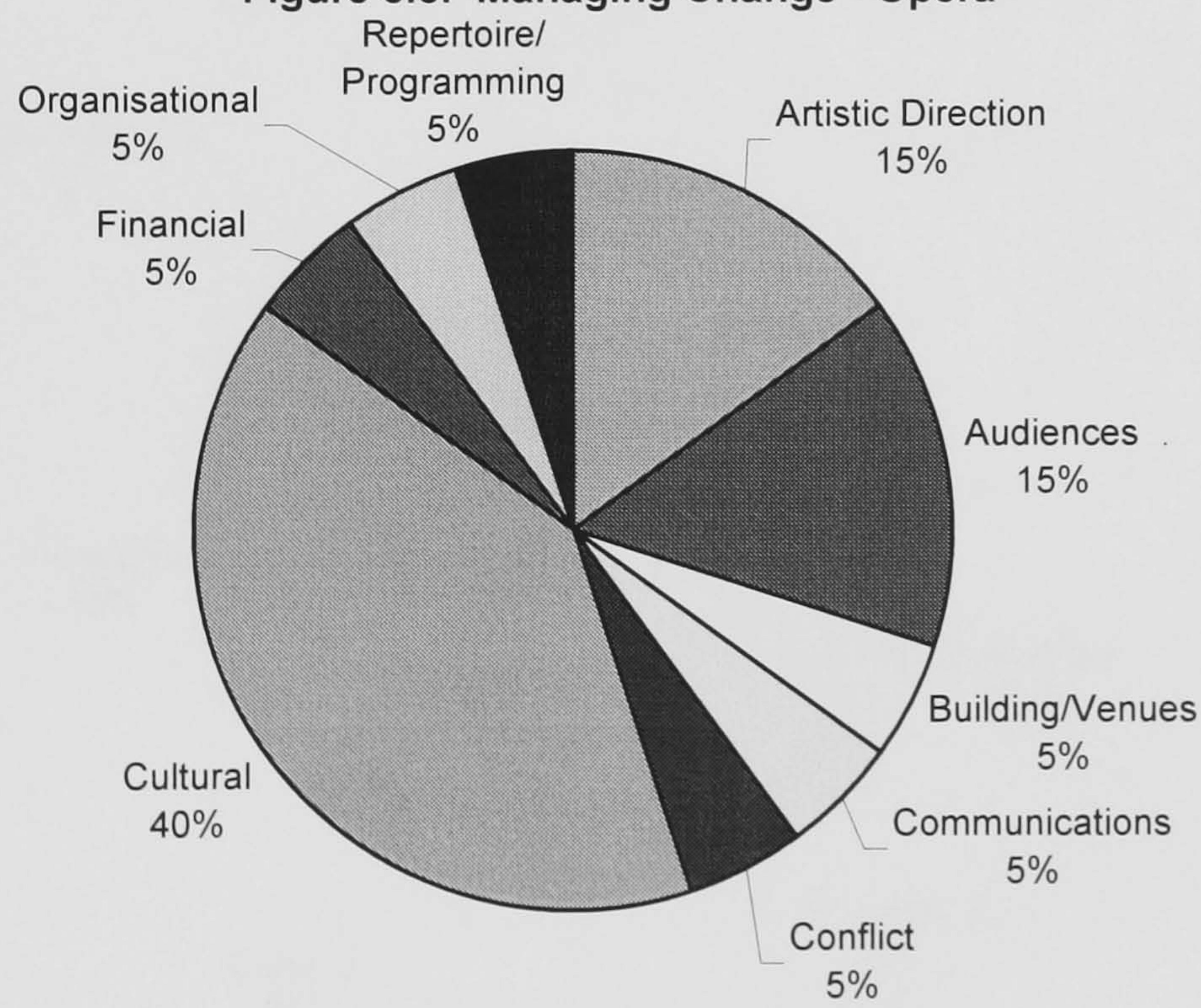


Figure 5.8. Managing Change - Opera



Managing Change

Figure 5.9. Managing Change - Orchestras

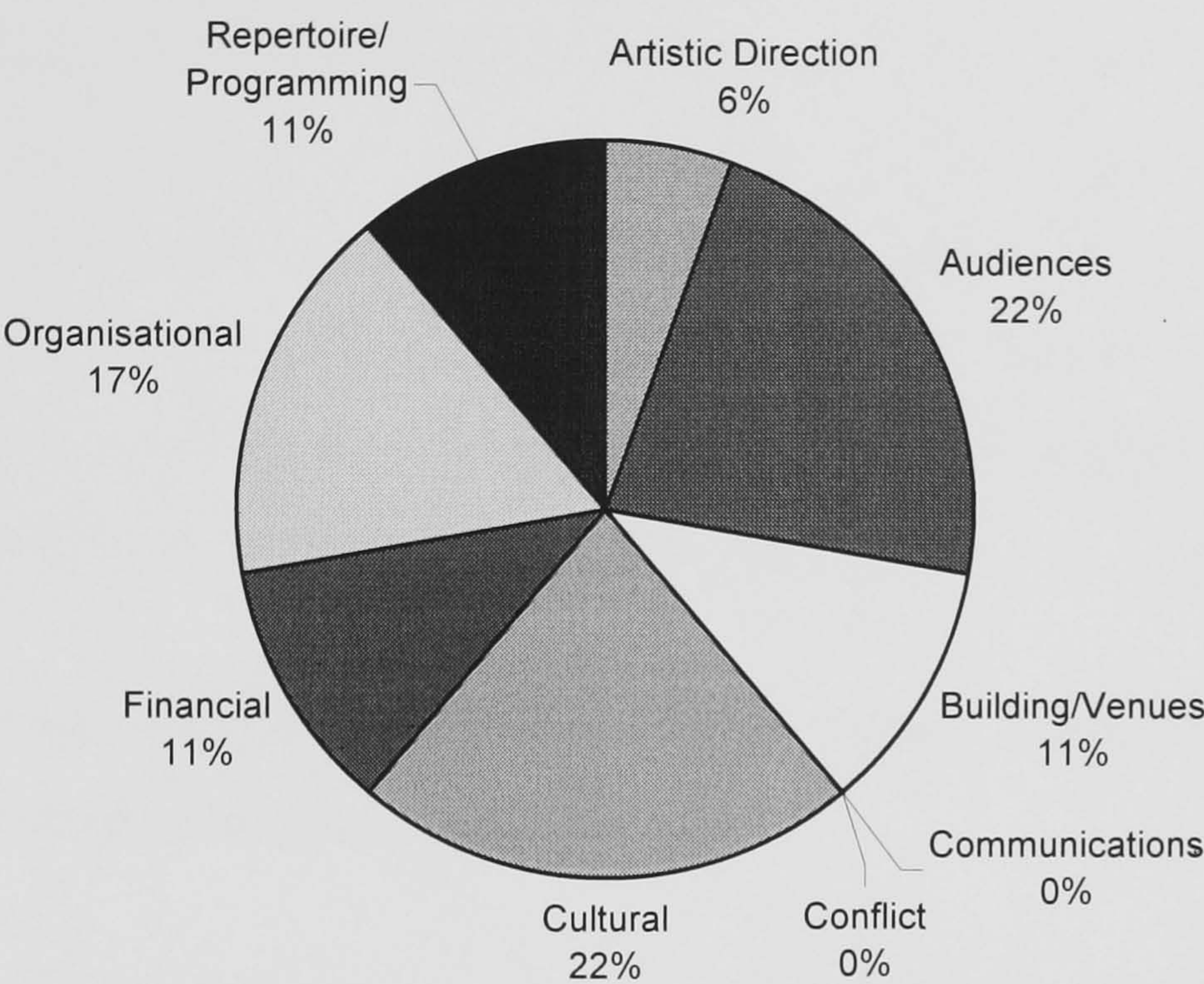
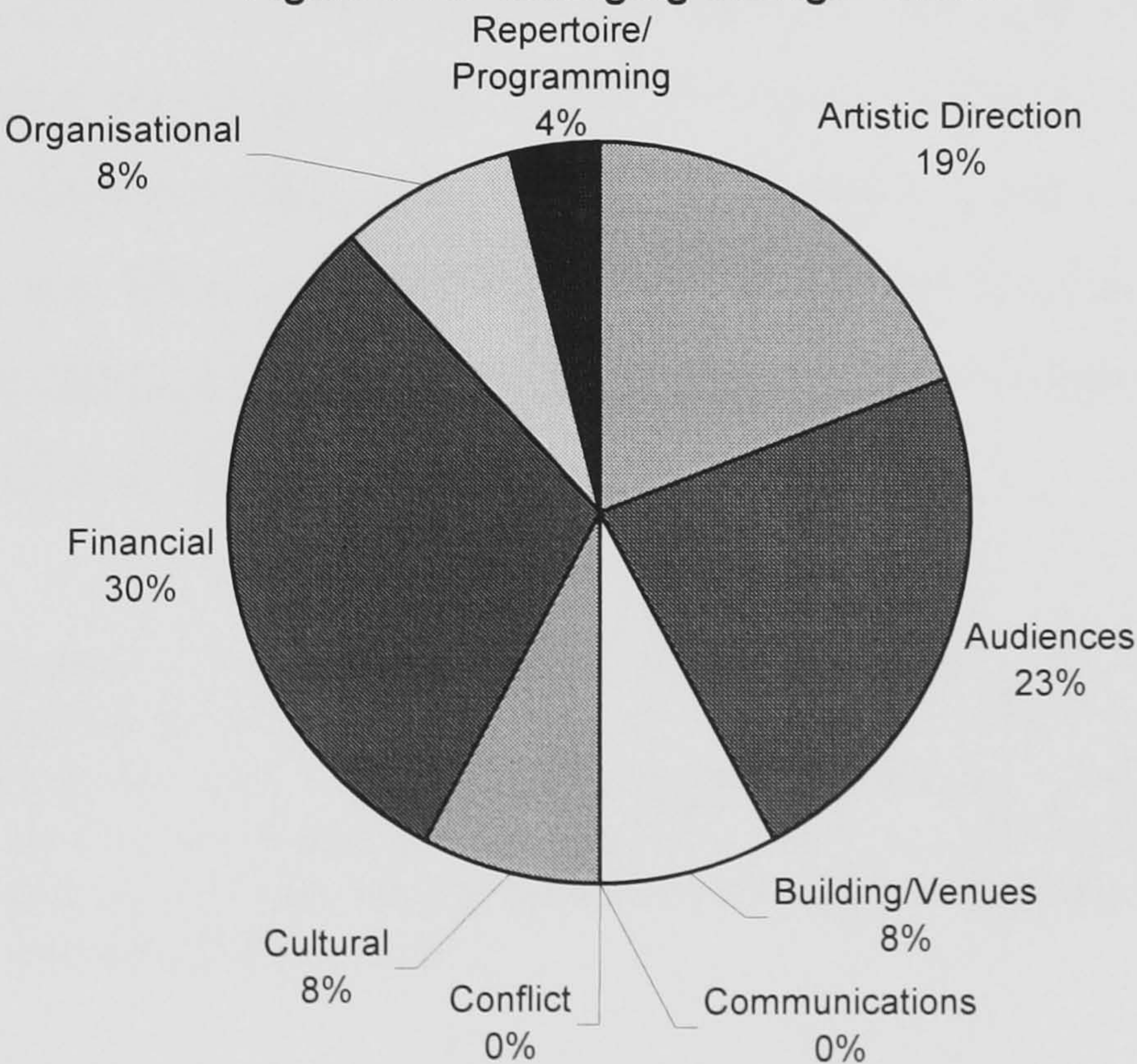


Figure 5.10. Managing Change - Theatre



5.2.3 Frontiers and Boundaries

The frontiers and boundaries analysis is represented quantitatively by pie charts in Figures 5.11 to 5.15. Figure 5.11 shows the weighting of the themes across all art forms. The weighted analysis by art forms dance, opera, orchestras and theatre are shown in Figures 5.12 to 5.15 respectively.

Frontiers and Boundaries – Across all performing arts: *artistic direction*, *audiences*, and *press* were the most significant themes. In dance: *audiences* and *press* were the most significant themes. In opera: *artistic and programming*, *audiences* and *press* themes were of significance. In orchestras: *artistic and programming*, *audiences*, *press* and *public relations* themes were significant. In theatre: *artistic and programming* and *public relations* themes were significant.

A discussion of each of the frontiers and boundaries themes, supported by relevant extracts from the interview transcripts, follows:

Artistic Risk and Programming – Artistic risk can imply new and experimental works, it can extend the boundaries of existing repertoire, and it can also be explicit and risqué. The programming mix and the market segmentation of the audiences are part of this risk, different art for different audiences. Artistic risk and innovation are essential, impacting on the box office, and in the areas of subsidy and funding. Funding bodies may be willing and enabling, allowing companies to undertake risky art, or they may not. There is anecdotal evidence to suggest local authorities influence artistic policy, especially towards their communities; they can also inhibit artistic exploration and innovation.

Mark's [Mark Baldwin] new policy, and I, do deal with policy, artistic policy that is, we don't just say to somebody create work on us. So, to Javier [de Frutos] we have said 'you create work on us but we decide what it's about' – he's doing the work with Cole Porter's music, a particular ballet score on Cole Porter. So some of those things that we normally are nervous with, we're actually being quite prescriptive. (Wyatt), 2003) – RDC

The question of risk is an interesting and challenging one, obviously we receive public subsidy and that accounts for about 40 to 45 per cent of our turnover. We have to generate about another 40 to 45 per cent of our turnover through tickets. Yes, I've heard Sir John Tusa talk about this ... he can risk much higher sums of

money because of their very high level of funding from the City of London Corporation ... At the same time [there is] an obligation for us to take risk as a beneficiary of public subsidy. But, also in my view, there is an interesting business case for risk: that is in the public funding sector if you can appear to be a risk-taking, innovative, forward-looking organisation, you're actually more likely to draw in additional public funds than if appear to be slightly conservative – and at the same time we've got to get people through the door. There's no point in having the riskiest programme you like, if no one attends – it requires constant attention. (Mellor, 2004) – LTH

I think a couple of thoughts on that, I mean certainly in terms of the business of pushing boundaries, pushing frontiers and being cutting-edge ... that's the core CBSO value, that's part of the brand as far as we're concerned and that was very much the strong legacy from Rattle. (Maddock, 2003) – CBSO

I feel we have to take a risk because. I don't think art should be subsidised if it's not taking risks, and so from a fairly safe company I have had to turn us into risk-takers, and to get the reputation for doing that without failing. (Conway, 2004) – ETO

Audiences – A general perception exists: in what audiences will or will not accept as artistic product at any one period of time. There is also the issue about creating new audiences, delivering new work, new media delivery and delivering performance in new venues and spaces. The importance of engagement with the audience also implies taking a risk, to gain a better understanding the audience, and allowing the artistic-emotional bar to be raised.

Well the important thing is the audience, as long as you've got the audience's reaction, that is the measure that you have to take, (Skipper, 2003) – NBT

Christopher Bruce's works were not that well reviewed but they had the best audiences. (Wyatt, 2003) – RDC

What we've done is two things ... one is to set up a new department here which is called ROH2, which is using the studio space to do new work by new artists to get to new audiences, I feel very strongly about this. When I first came here I saw some pieces put together in collaboration between Wayne McGregor and the Royal Ballet, and the audiences were vibrant, they were new, they were diverse, they were ... they whooped as opposed to clapped, well, they clapped as well. (Hall, 2003) – ROH

Yes, I think in terms of the frontier, as you say, there are frontiers in the sense of new and challenging repertoire. But in terms of presenting an orchestra, which essentially is a nineteenth-century construct, then the big frontier from our point of view is the perception of the audience at any given moment as to what they will or want to receive from us and what they won't. (Walker, 2003) – LPO

Press – Comprises general references to the press, including critics' reviews and editorial themes; these themes are further analysed in the following section: the 'Press Analysis'. In the area of press relations, ensuring a positive public perception of the company is essential. The press can make or break an arts company's marketing brand. The less positive the editorial the greater the impact and importance of critics' reviews: a weakened position for the company since its public perception should not be especially reliant on reviews.

I think the problem is number one [the Press], it's a mistake to think you can actually control this, you can't, you can't control ultimately what a journalist is going to write, and even if you could it may well get changed through being edited or sub-edited on it's route to being published. So you can't control that, you cannot have ultimate control over anything that you have written about you, the only way you can control that is actually by effectively advertising and writing your own copy – that's the only way you can guarantee what's going to be said about you. So I think whether it's a critic reviewing a performance or whether it's editorial, it's very difficult. I think all you can do is hopefully try and make sure that anyone that writes about you writes about you with as much ... from as informed a point of view as they possibly can, so that you've done your best to put whatever they're writing about in context. And, I think if you do that then that really is about as much as you can do, short of actually writing the thing for them but even then it's going to be sub-edited, cut and whatever. (Purnell, 2003) – BRB

The press is not obviously something you can control, and I see that there are waves of fortune, and you do a good season and if you don't see the press response in that season, you see it probably in the next season, which may not even be a particularly good one. I think the most important thing is to try and neutralise the effect of the critics on the public, but in order to do that you have to enhance brand awareness so that they're coming to you. And, the other way of neutralising it is to achieve editorial coverage with the reviews, so we're working very hard on that, to have a kind of barrage of coverage so people can't tell what's review and what's the editorial, they just know that there's attention given, they see the headline and the picture, maybe they don't read what follows because there's no controlling the responses of critics, and it's no good trying to ... in this country it's probably worthwhile trying to massage [critics] but that's an activity I despise and I'm not very good at doing it. But it is important, there is no doubt if you don't get editorial coverage, the review coverage is important. I try not to be complicit in making that more important but my marketing department thinks differently than I do, and

they're splashing up good reviews all over the place, whereas I hate splashes, because I don't want to splash up the bad ones. (Conway, 2004) – ETO

The part the press plays is very important involving that opinion and moulding that position, where we find that at any given moment when we are presenting our programmes to them. (Walker, 2003) – LPO

Competition is there as well and so it's key, the public perception, the press can totally ruin your perception. And, having gone through this with the RSC where there's always been a ying and yang type ... one moment it's the RSC ... the next moment it's the National, and the RSC can't do anything right, your whole brand image can be totally ruined. So it is quite key – managing that press relationship. And, we are very lucky because we have a fantastic press representative who's been with us for ten years. (Constable, 2004) – ALM

Public Relations – Public relations is a crucial area for many performing arts companies, particularly in the general raising of their public profile and for keeping the press onside. There is also evidence to suggest an appreciation of what might be called brand-value, in commercial terms, and the association of community around artistic works.

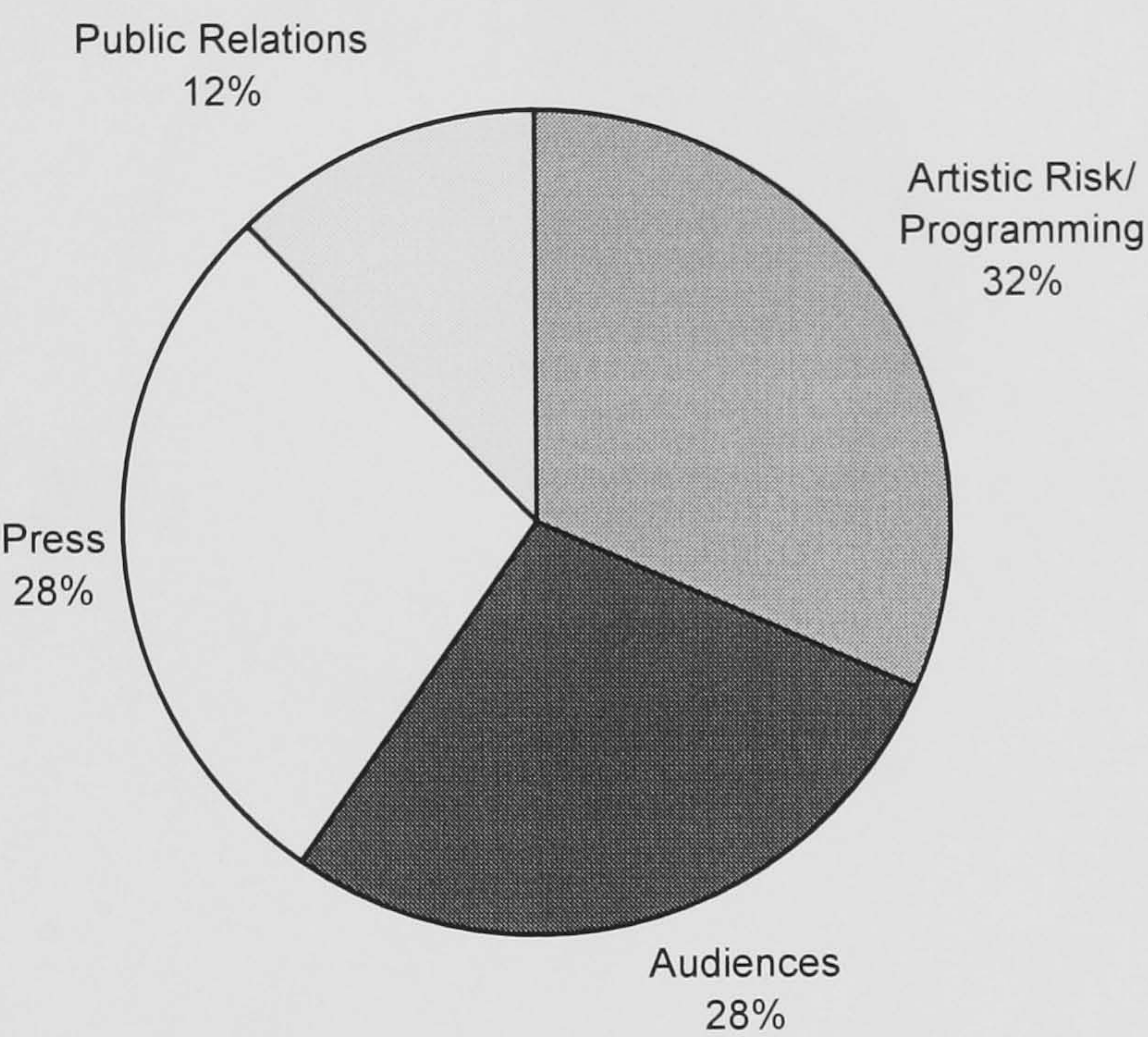
But you don't want to make enemies of them [critics] either. I think that we are in quite a good position at the English National Ballet, we have a public affairs department that very effectively has established good relations with people, principally by getting to know them, and being honest and helpful and all that sort of thing. (Nourse, 2003) – ENB

No, we don't do very much [public relations] – it's artistically driven. It's around what we do keep an eye on, what one would call brands, what one would call public affairs or public relations. So it goes down to ensuring that the right people within government are invited to come and see our shows, that you lobby the Arts Council in a positive way and keep all those relationships. (Constable, 2004) – ALM

Certainly we have a PR working for us, and this is in two very distinct areas. one is obviously to try and support the marketing for particular concerts, but the balance of that is general profile-raising of the organisation, and what we do and music in general. (Walker, 2003) – LPO

Frontiers and Boundaries

Figure 5.11. Frontiers & Boundaries - All Performing Arts



Frontiers and Boundaries

Figure 5.12. Frontiers & Boundaries - Dance

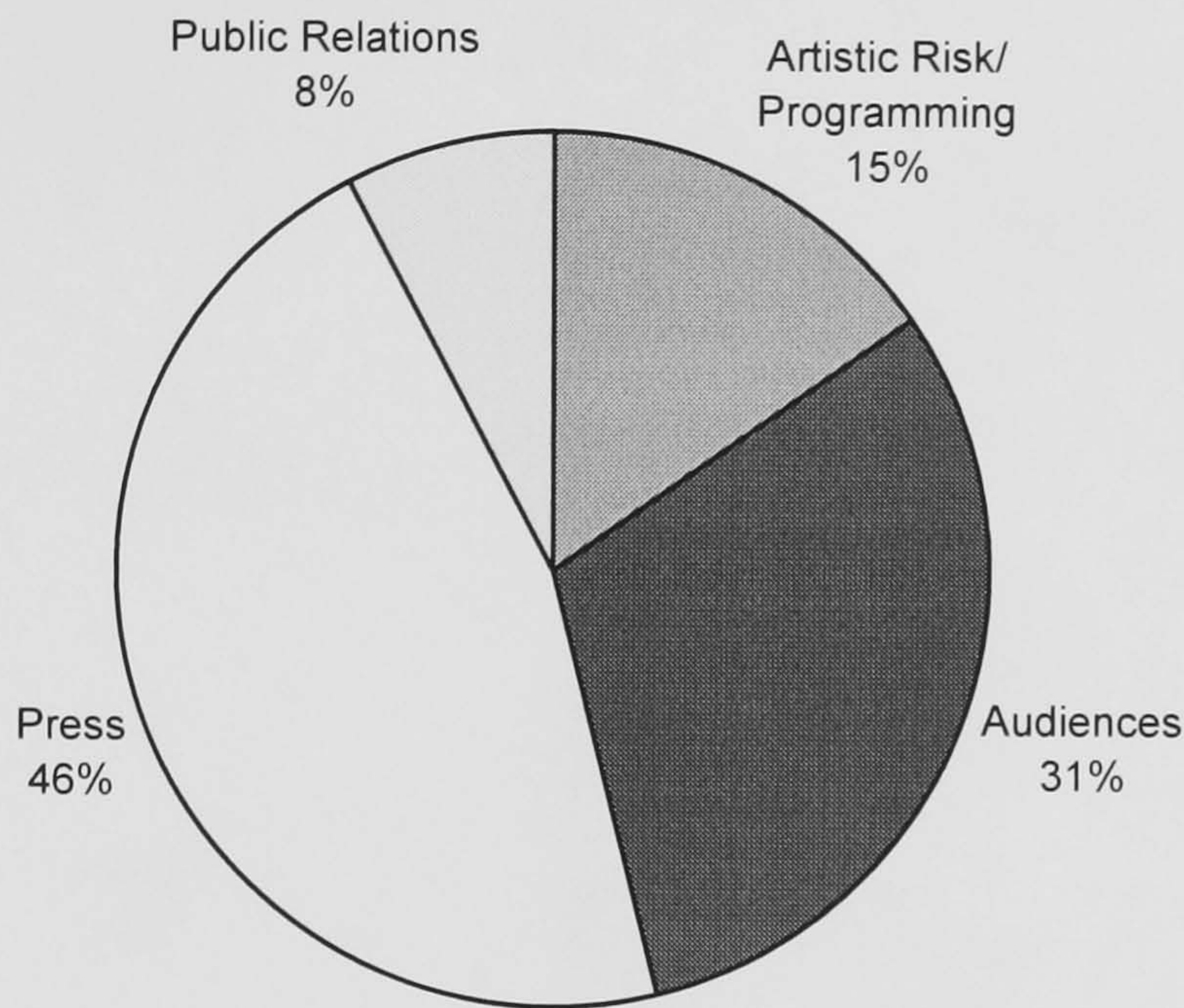
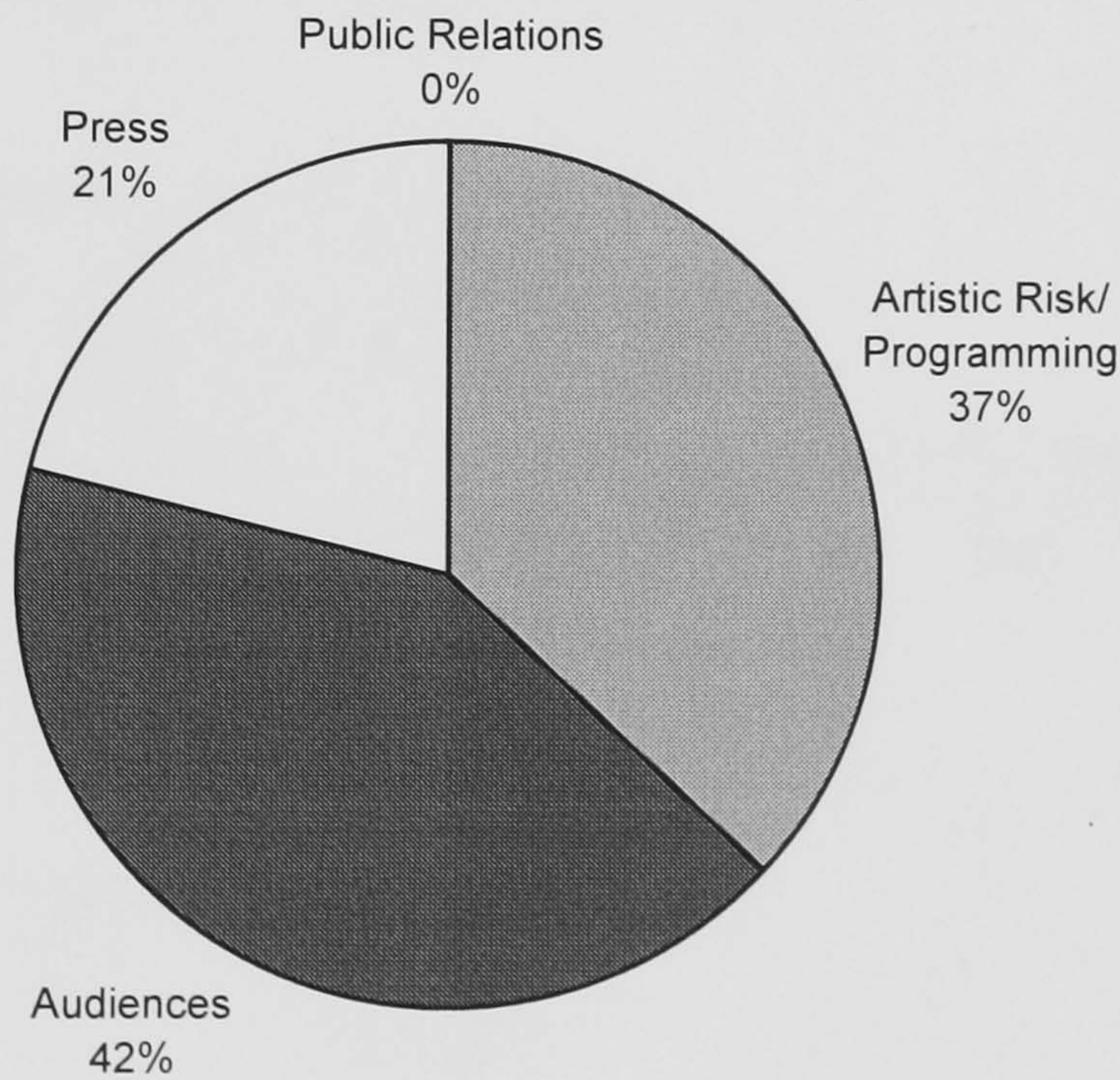


Figure 5.13. Frontiers & Boundaries - Opera



Frontiers and Boundaries

Figure 5.14. Frontiers & Boundaries - Orchestras

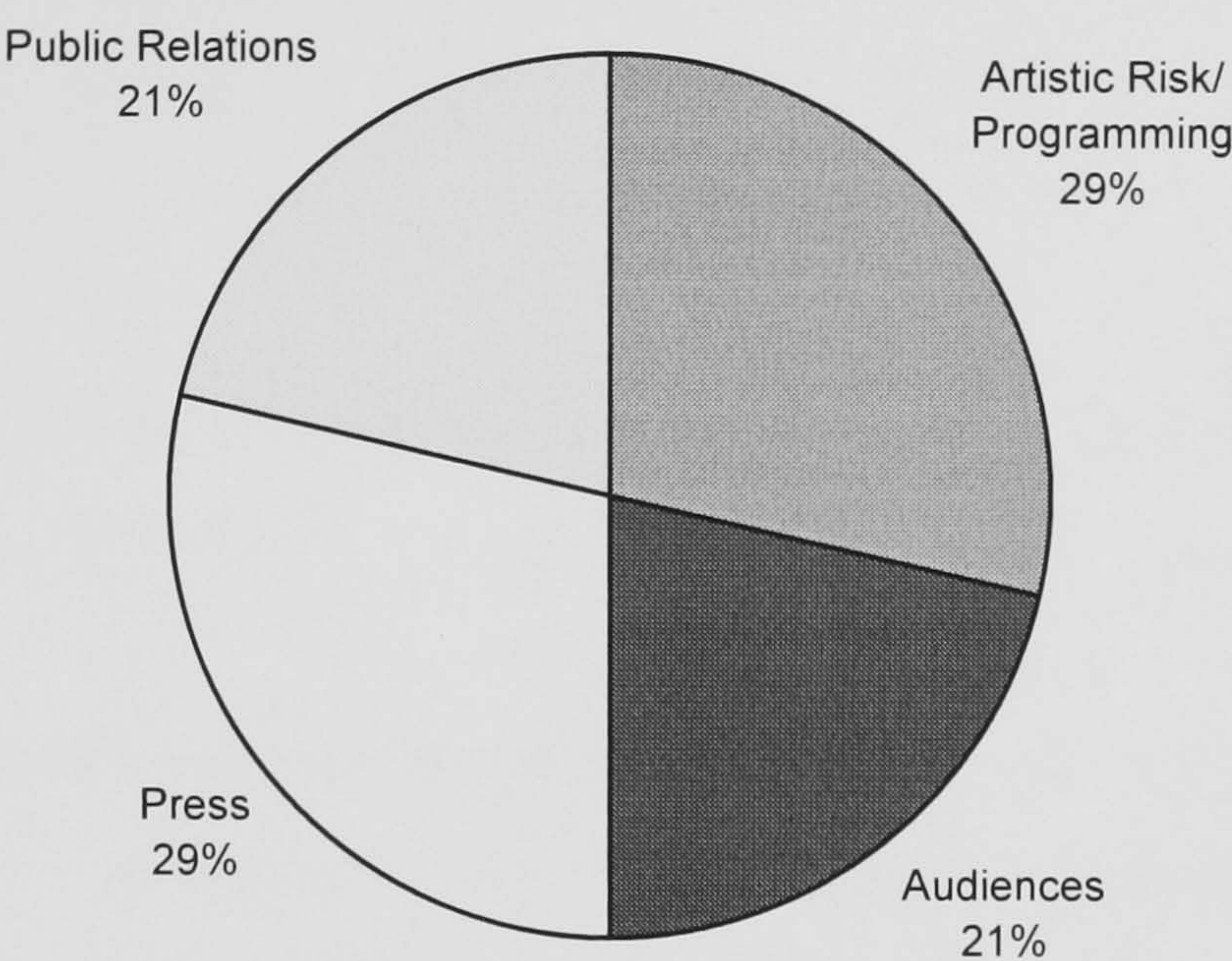
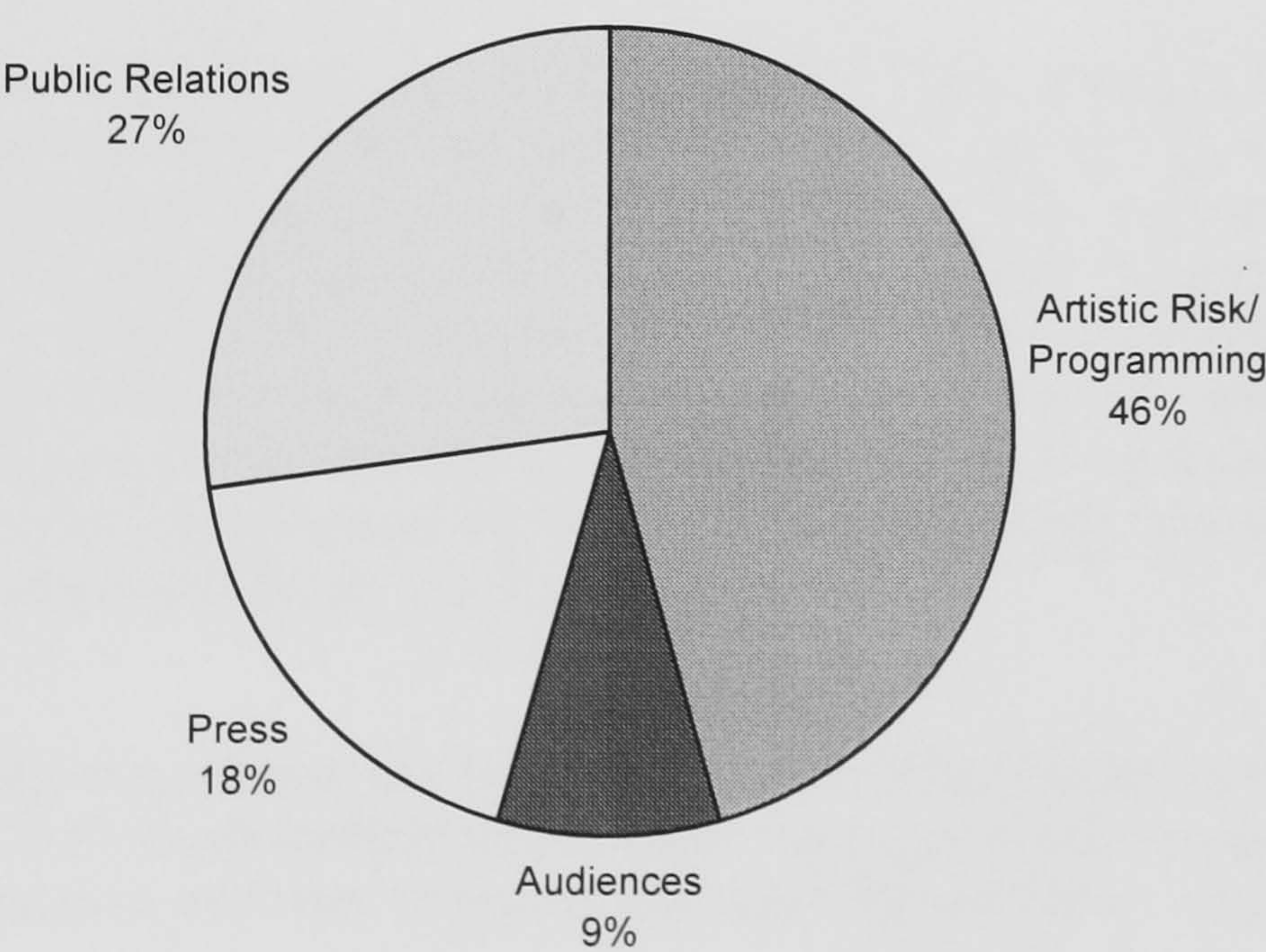


Figure 5.15. Frontiers & Boundaries - Theatre



5.2.3.1 Press

The press analysis is a sub-analysis of the press theme presented in Section 5.2.3 and is represented quantitatively by pie charts in Figures 5.16 to 5.20. Figure 5.16 shows the weighting of the themes across all art forms. The weighted analysis by art forms dance, opera, orchestras and theatre are shown in Figures 5.13 to 5.20 respectively.

Press – Across all performing arts: the themes of *editorial* and *critics' reviews* were of equal significance for leaders. In dance, opera, and theatre art forms the balance was similar. In orchestras: *editorial* was the significant theme.

A discussion of each of the press themes, supported by relevant extracts from the interview transcripts, follows:

Critics' Reviews –Performing arts reviews cannot be controlled, and bad reviews do not necessarily imply poor audience reaction; however, they can have a detrimental impact on box office takings. On Broadway, unfavourable comment from critics' reviews can quickly kill a new production and dent the fortunes of producers, investor–angels and theatres. The qualifications of individual critics to report are open to question. However, importantly, many of the theatre-going public may never read or be influenced by critics' reviews.

You get to a stage when an artistic director would say: 'Well just don't invite the press,' he'd much rather he didn't get any reviews or they just didn't come. But you can't do that, they know dance is on, it's a new production. they're going to want to come and see it, if you don't invite them – they'll come anyway. So you're not doing yourself any favours by doing that. I mean it's interesting if you talk to one dance magazine which I actually really approve of – pretty much all of the writers have been ex-dancers. So, I think that actually means that you've got people that actually know what they're talking about rather than these people that somehow have become reviewers. (Skipper, 2003) – NBT

In opera it's even exacerbated [the press] because you're talking about a handful, a real handful of individuals [critics] and no more – it is a problem area that I immediately perceive, and want to resolve and solve for our future. (Doran, 2004) – ENO

Editorial – Arts organisations can control editorial by writing their own copy, and publicising good and interesting news stories. Managing and briefing the press whenever possible and developing good press relationships, are crucial activities. This is a two-way process; since through the press and media, companies can communicate and exploit good news and use positive advertising. A neutralisation strategy can be adopted to ensure timely, strong and positive editorial coverage alongside critics' reviews.

Well the reality for us with the press situation is you've got two things, you've got the good news stories that we want to put out, so that's totally in our control, we write it and the press release it and you hope that they represent it as you've sold it to them. (Skipper, 2003) – NBT

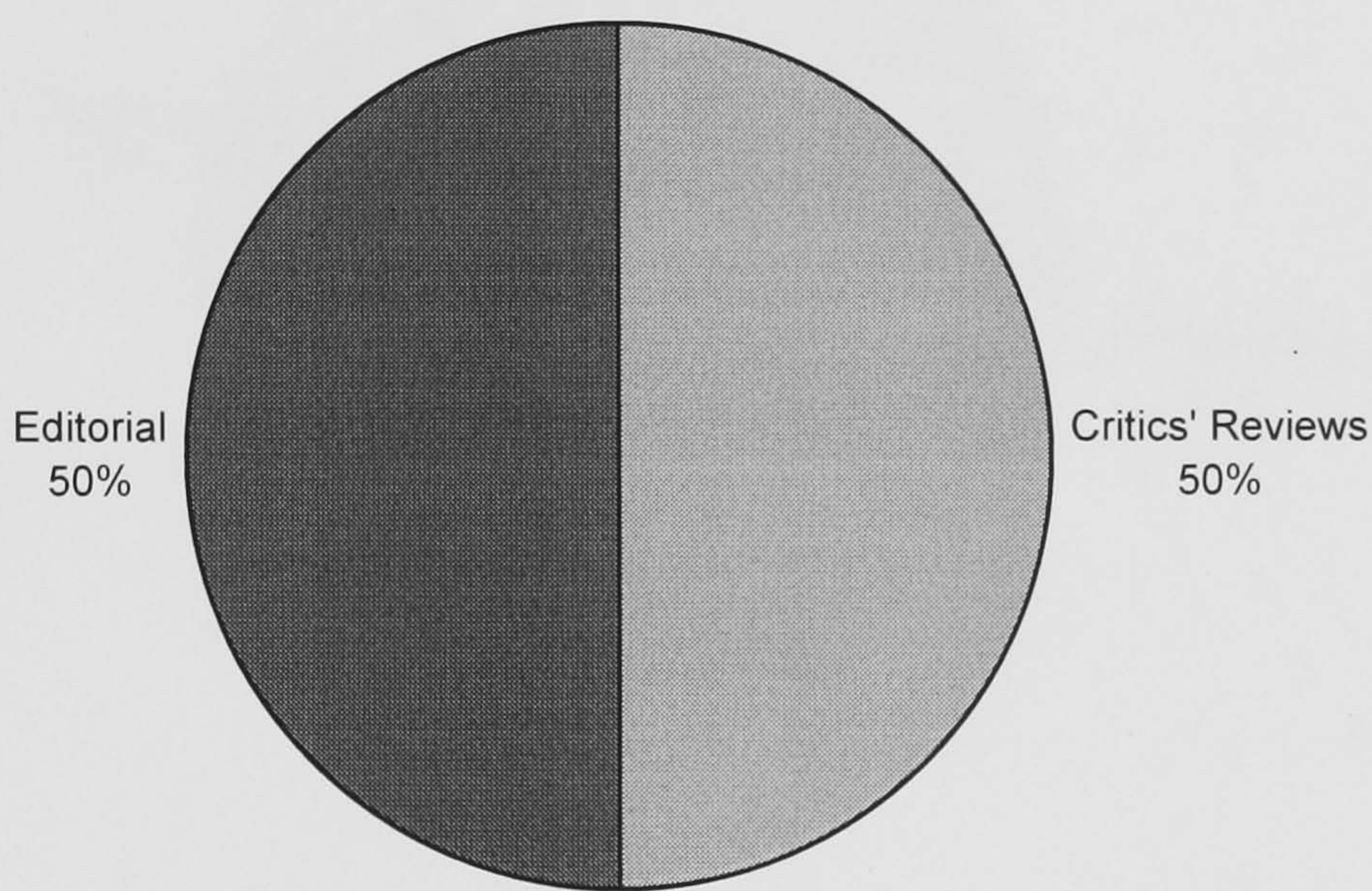
The press we are interested in quite frankly is editorial. (Wyatt), 2003) – RDC

But it is important, there is no doubt, if you don't get editorial coverage the review coverage is important, I try not to be complicit in making that more important, but my marketing department thinks differently than I, and they're splashing up good reviews all over the place. (Conway, 2004) – ETO

So even the positive press is in the context of this rather negative London-centric premise, that actually we wouldn't share, we don't recognise, but I think there is a tendency to do that. So much as one can manage, a lot of what is written about oneself and about the organisation, there is a basic premise there I think for a lot of organisations, not just for us – that is rather frustrating. (Maddock, 2003) – CBSO

Frontiers and Boundaries/Press

Figure 5.16. Frontiers & Boundaries/Press - All Performing Arts



Frontiers and Boundaries/Press

Figure 5.17. Frontiers & Boundaries/Press - Dance

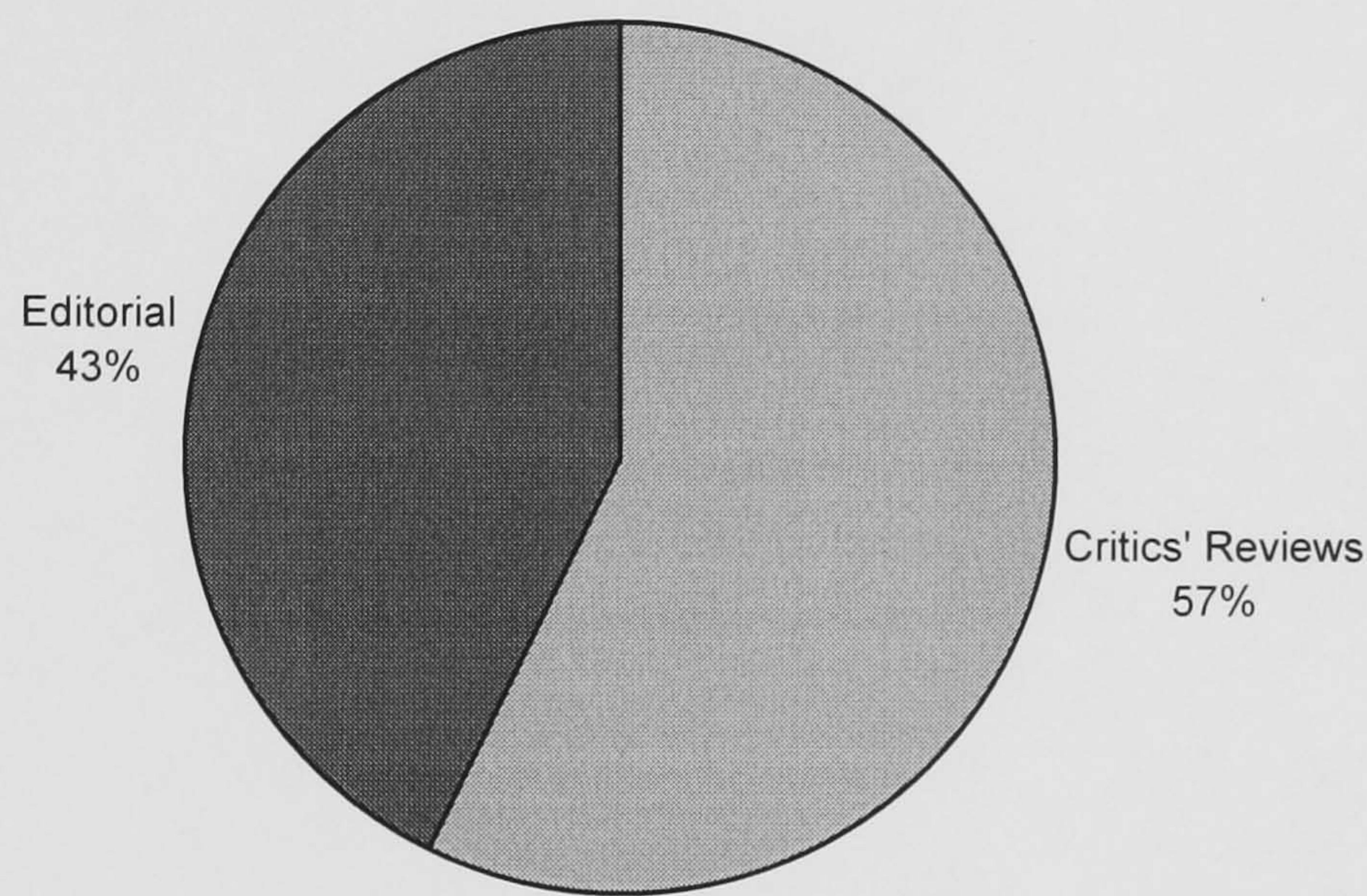
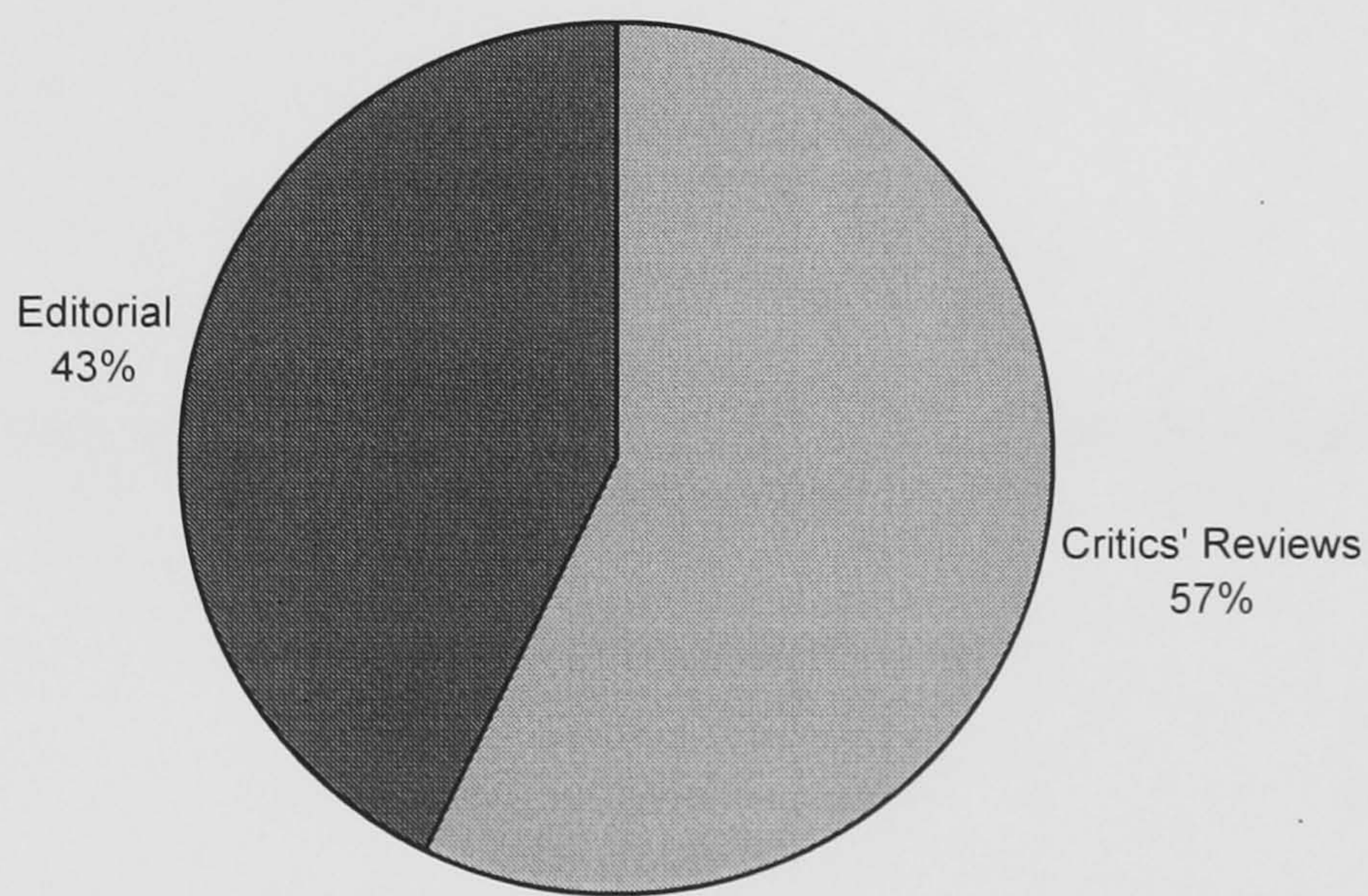


Figure 5.18. Frontiers & Boundaries/Press - Opera



Frontiers and Boundaries/Press

Figure 5.19. Frontiers & Boundaries/Press - Orchestras

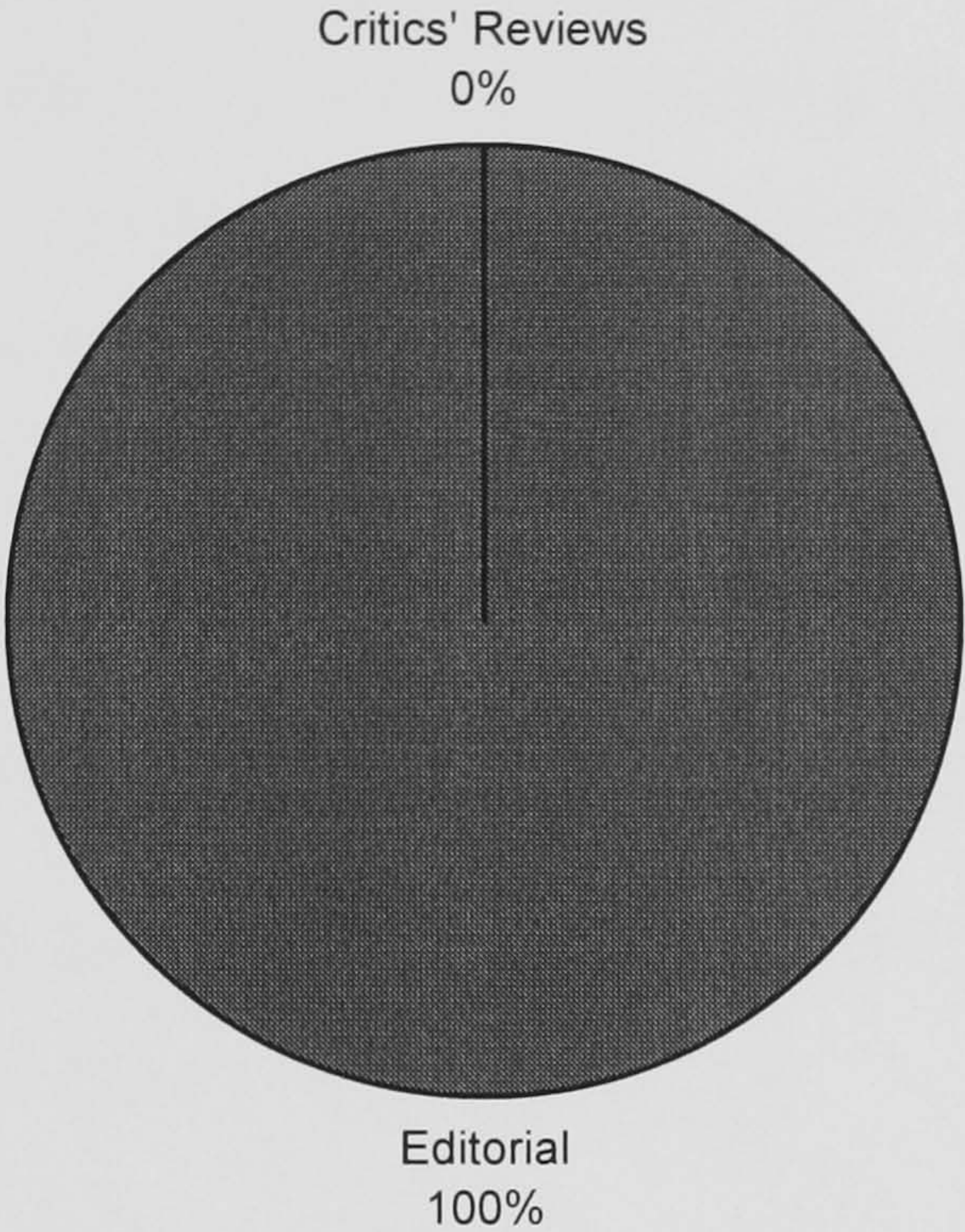
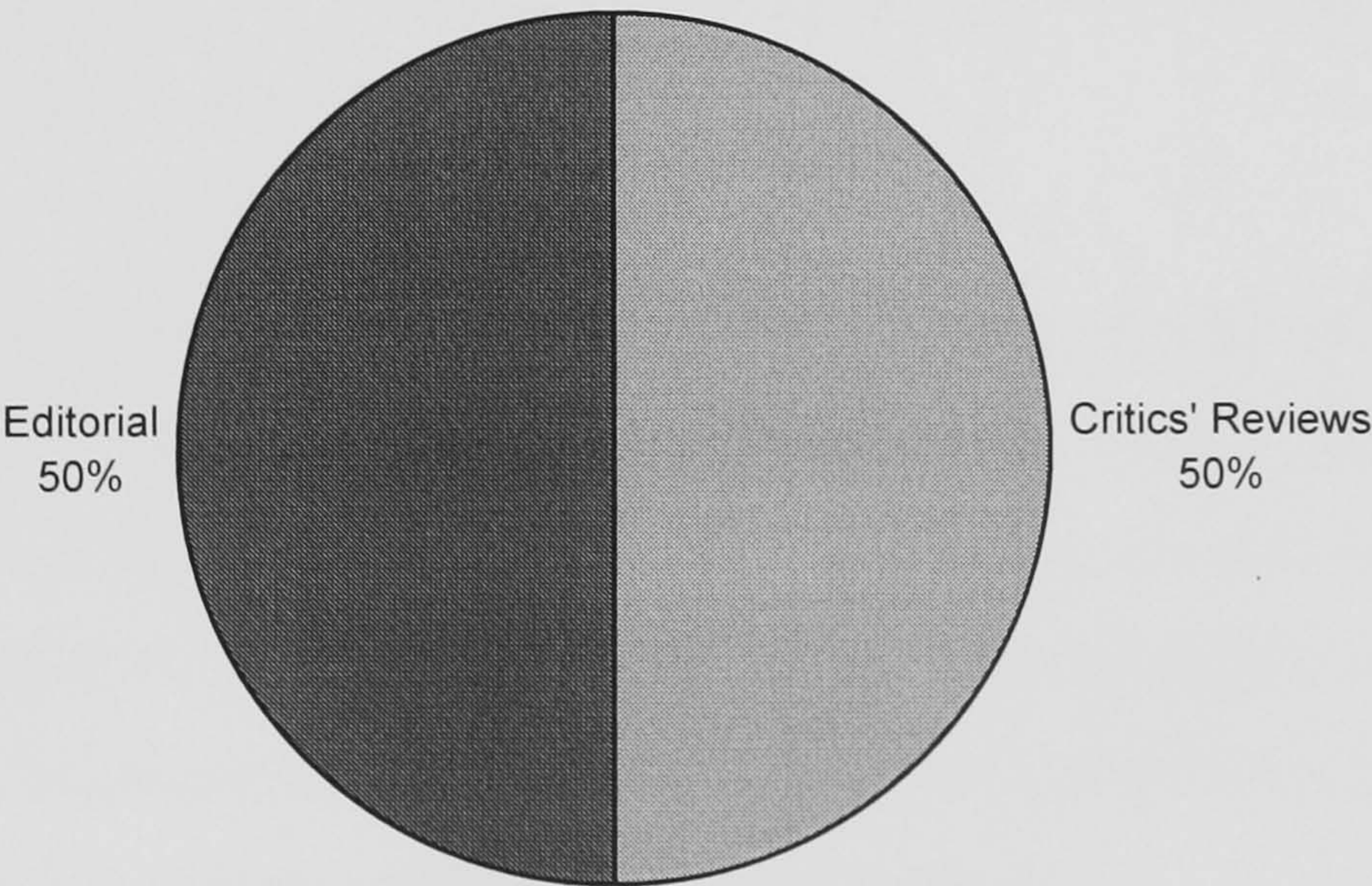


Figure 5.20. Frontiers & Boundaries/Press - Theatre



5.2.4 Leadership

The leadership analysis is represented quantitatively by pie charts in Figures 5.21 to 5.25. Figure 5.21 shows the weighting of the themes across all art forms. The weighted analysis by art forms dance, opera, orchestras and theatre are shown in Figures 5.22 to 5.25 respectively.

Leadership – Across all performing arts: *leadership style*, *board (of trustees)* and *executive model* were the most significant themes. In dance: *executive model* and *leadership style* were the most significant themes. In opera: *leadership style* was significant. In orchestras: *board*, *leadership style* and *shared vision* themes were significant. In theatre: *board*, *executive model* and *leadership style* themes were significant.

A discussion of each of the leadership themes, supported by relevant extracts from the interview transcripts, follows:

Board – The board refers to the board of directors and trustees. Subsidised arts companies normally have registered charity status, and the board of directors who are directors under the Companies Act 1985 are also trustees under the Charity Acts 1992, 1993. The members of the board normally appoint the executive team; however, the executive team are not normally directors or trustees of the company under company or charity law.

The relationship between the board and the executive is crucial. The make-up of boards can vary from all professional, to boards with half the board consisting of council and local community representatives, this is especially so with regional theatres. There is anecdotal evidence to suggest that some local authorities do exert control through the funding relationship to influence artistic and administrative policy and which in turn creates conflict with the executive.

The four London orchestras are self-governing independent orchestras. In the case of the Royal Philharmonic Orchestra the board consists of eleven members: six elected from the members of the orchestra (hence always a majority), plus five other

members, one of whom is the managing director and four non-playing members. Perhaps that is the ideal relationship, a board with shared vision prepared to serve the executive with no concern for influencing artistic policy, and free from the effects of negative patronage.

I believe in the set-up we have in this country, where the board of the trustees act as the final stopgap. They ultimately have to safeguard the company's interests, and quite how involved they want to be with the management of the company varies from organisation to organisation. In an ideal world in my view the board should appoint the professionals. (Nourse, 2003) – ENB

I don't think boards can lead arts organisations, certainly our sort of organisation, which is essentially a subsidised organisation and the board is not there to lead the company and I don't think the chairman is there to lead the company. (Mantle, 2003) – OPN

Quite often, [there were] conflicts with constitutions that were set-up some twenty or thirty years ago when the reporting requirements [were set] by the Audit Commission and the Charities Commission and things were slightly more hands-off ... it's in the past now ... we have managed to modify and develop the constitution, and we've tried to bring in expert professional advice at board level. (Mellor, 2004) – LTH

Chairman – The chairman of the board should bring the necessary skills and leadership to the board and be supportive. It apparent that some board chairmen or chair employ a more hands-on style of chairmanship towards the operational aspects of the company, very much in the manner of an executive chairman, such roles depower the executive and can give rise to conflict between the board and the executive.

We have a fantastic Chair [Pru Skene], she is very hands-on, which has been fantastic for me, although I think someone else might find it difficult. Pru Skene and I have worked very well together, and she is very supportive ... she has been like a mentor for me as Chair, but she is also prepared to stand back. (Wyatt, 2003) – RDC

You have got to have strong leadership in the musical world and we have, as you know, in a self-governing orchestra that I would describe as a stakeholder economy ... is a set of relationships that have to be managed. In our case we are very fortunate to have a hugely experienced Chairman [Keith Bragg] of the orchestra ...

his personality is really valuable for me and that means that I know that the Chairman of the orchestra is a natural leader, aware of all the issues, (Whelton, 2003) – PHO

In my view the board and the chairman, particularly as a voluntary-style organisation, is absolutely critical, absolutely critical, fundamental – that relationship between the board and the chief executive, the chairman and the chief executive is very important. (Mellor, 2004) – LTH

Executive Model – Refers to executive leadership model. Artistic leadership is as crucial as the leadership of administrative, financial and support staff. Embodying the duality of the roles with the necessary skills in one executive leader has rarely been achieved. The favoured executive leadership model that has become apparent during this research: is the artistic director and an executive director working in close partnership, essentially both carrying the two halves of one role, in a sense symbiotic. There must be empathy and understanding between directors for their individual responsibilities and skills. It is essential that the executive director not only facilitates the artistic director and the production of artistic output, but also delivers the conditions necessary to enable and sustain the creative development of the company.

I get slightly nervous about the distinction between the executive leadership and the artistic leadership, because I think actually for an organisation, particularly something of this scale, it's absolutely critical that you have a really good marriage of those two aspects of the business if you like at the senior level. (Purnell, 2003) – BRB

Mark and I are getting used to working together – we have equal roles. I think it changes depending upon what the partnership is. It is like a marriage, its very close and how you work with an artistic director, what kind of team you are is crucial. (Wyatt), 2003) – RDC

At the moment they [the board] see us as a partnership, and I think that either of us ought to be able to speak on any issue actually. There will be many issues that I will feel not as nearly as qualified to speak as Nick. There will be some issues on which Nick will not feel as qualified to speak as me, but upon which either of us can speak. (Starr, 2003) – NT

Interpersonal and Empowerment – Within the company there is a need to manage internal relationships, to ensure people contribute their best and relate to others, and to empower and understand how others work towards the creation of artistic works.

So we are very, very lucky that we enjoy a very, very easy rapport and relationship [with David Bintley], it's very honest, it's very frank, we say exactly what we think to each other and there's no offence or issue about any of those things because it's just a very easy and straightforward relationship. (Purnell, 2003) – BRB

Peter [Schaufuss] and I had a fantastic relationship, and it worked really, really well. I then went to the Royal Opera House where I worked with Sir Jeremy Isaacs, again he and I had a really good relationship. My relationship with Christopher Bruce when I went there as executive director to Rambert, a lovely relationship and similarly, although it's still early days the relationship with Matz [Skoog] ... neither of us knew each other before, we knew of each other but we didn't know each other. It is that, how the personal vibes are as much as anything, and that to be honest is true of almost anything in life, it's to do with interpersonal skills. (Nourse, 2003) – ENB

So when you suddenly put 165 people in a room, which I then started to do, the atmosphere was almost electric but actually the people would sit there and say they didn't realise how the other people worked. So we now do that, it's a tiny thing really but I instituted it, I said about four years ago we'll do it twice a year and it tends to be me talking to the company, nobody else but I haven't had a musical director there to do that with – but that's been quite an interesting dynamic of this organisation. (Mantle, 2003) – OPN

Leadership Style – Quite separately from the executive leadership model, the company has to be built around leadership style. Whilst the dualist theory finds strong support it has to be recognised that leaders have different styles of management and leadership. Some are individualistic, yet others seek to be the ultimate chief executive. There appears to be less executive conflict in orchestras, with their self-governing model, than in other performing arts. Amongst artistic directors there are those directors that are more creative, more hands-on, and those that broker repertory; at the end of the day it is usually the artistic director that is ultimately responsible for the artistic product.

I think from my observations, where sometimes there's more of a tension ... I mean for us we have a choreographer-led company he is a creator, he is actually a creative person through his own choreography so therefore the balance is more even, I am not a creative person, and I am not a choreographer in that sense so it's an easier marriage. (Purnell, 2003) – BRB

Well I think in an arts company my position [chief executive] and the artistic director are equal. So we are that top tier of actual management, and then we have various heads of department that work to us and I think that's probably the only way to actually control the situation. Because I think if you've got an artistic person who's ultimately in control and you're trying to manage the finances, you're going to have a losing battle here because ultimately they can override you. (Skipper, 2003) – NBT

It's a small company, when I came there were two artistic directors, there have been two artistic directors and a chief administrator but I was not interested in a job like the administrator. So the director of productions role, which is the kind of theatrical aspect, and the head administrator job were offered to me in one package with the option of renewing or not renewing the music director's job. (Conway, 2004) – ETO

But I suppose leadership will come in different ways here, it's partly the people on the ground like me and the music director, and the music director will give a different sense of leadership than I will. (Mantle, 2003) – OPN

Organisation – Smaller organisations tend to be informal and have a relatively flat structure. Larger companies such as the Royal Opera House tend to have more formality and have a more significant hierarchical organisational structure. However, although this can be more problematic in arts organisations, particularly in orchestras where leadership is not so clear-cut, it is still important that artistic directors concentrate on their artistic objectives.

This is a very small company in terms of management. It's a small organisation that is very well run in every department and because of that it can be very informal. If it were a larger organisation then there would have to be more formality about how things are done. (Round & Nicholson, 2003) – DON

I think you do often get an orchestra that I think is particularly problematic organisationally, or maybe just particularly interesting organisationally in the sense that you do get this split leadership. Theatre it seems to me is often more clear-cut, not always but it is often more clear-cut. (Maddock, 2003) – CBSO

I think that the structure of organisations is much more hierarchical in Britain, there is much more a sense of line management. Whereas in a small organisation like this where there is twenty-six staff you would tend to look at a fairly flat management structure. (Walker, 2003) – LP

Shared Vision – Shared vision is concerned with ensuring that the whole organisation is moving in the same direction, pursuing the same artistic vision, and aided by empowering staff and allowing their involvement in decision-making processes. The artistic vision could be driven either by the artistic director or general director but everybody needs to share the vision, and which is usually consensual within an autonomous arts company, and people need to be involved at some level with decision-making.

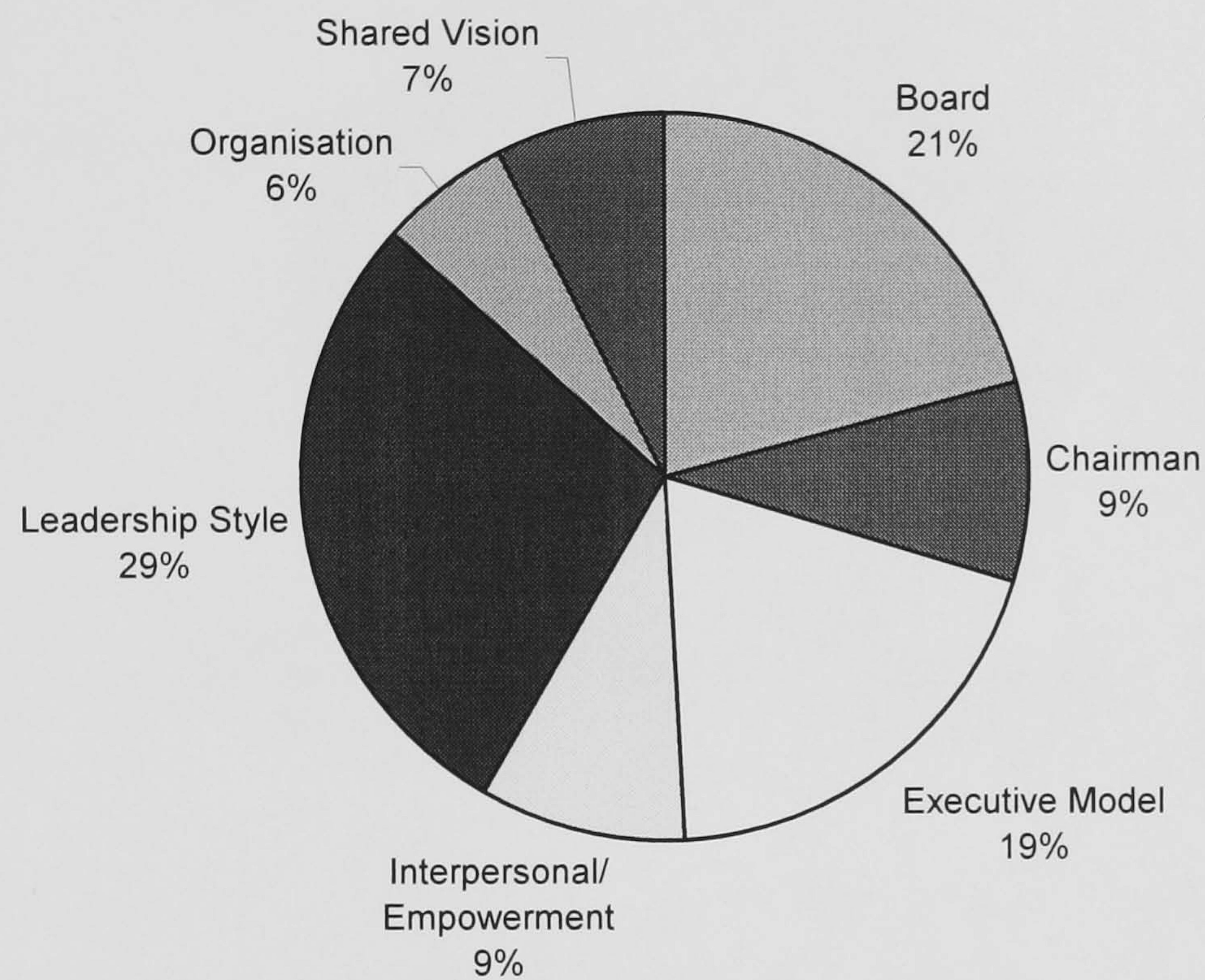
But at the end of the day it's actually making sure the whole organisation is actually going in the same direction with the same vision. (Purnell, 2003) – BRB

Having said that, there are some obviously decisions where it is always going to be easier for one to take, but you take those decisions based on a feeling of consensus rather than on a feeling of autocratic power. (Walker, 2003) – LPO

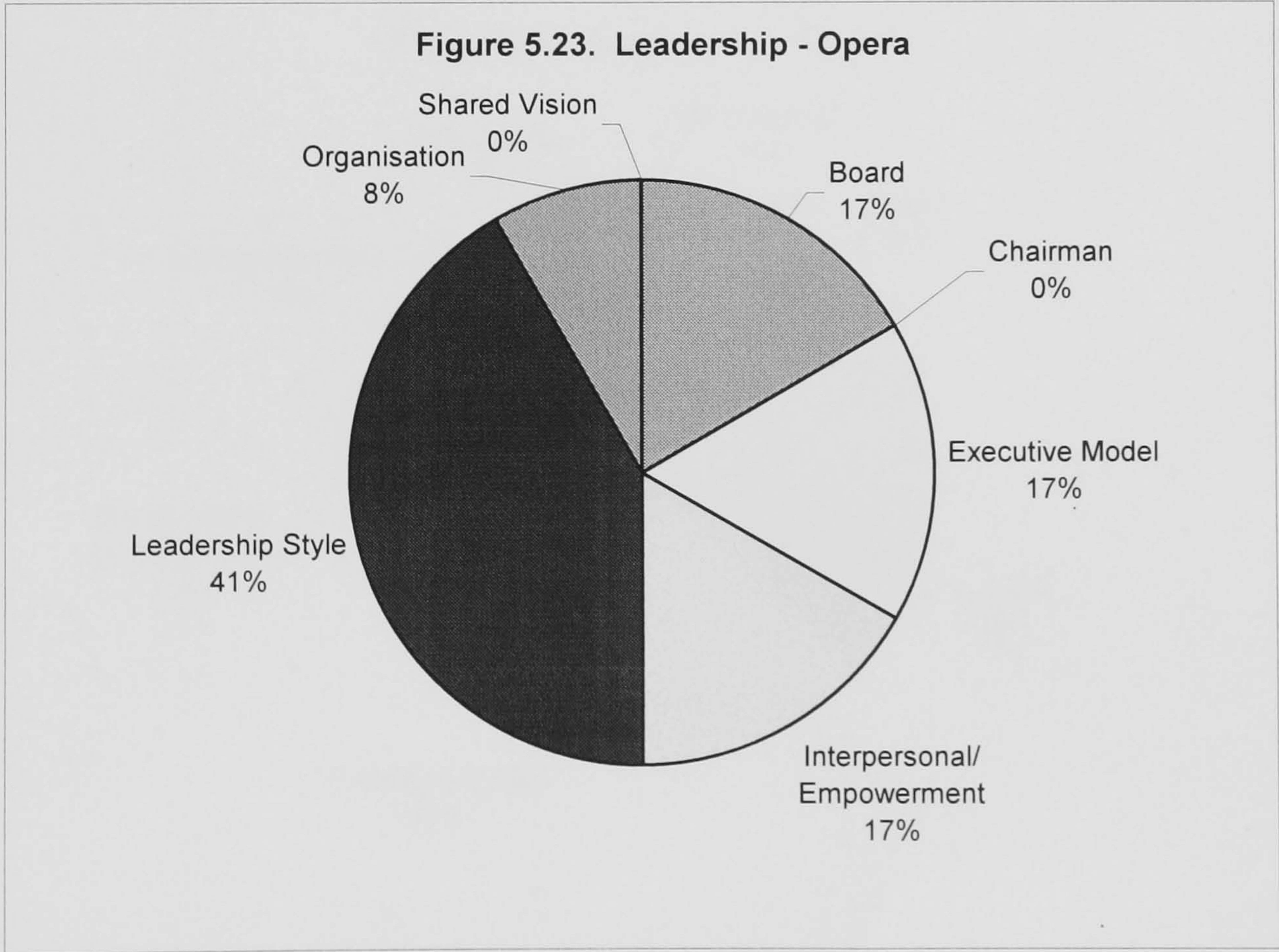
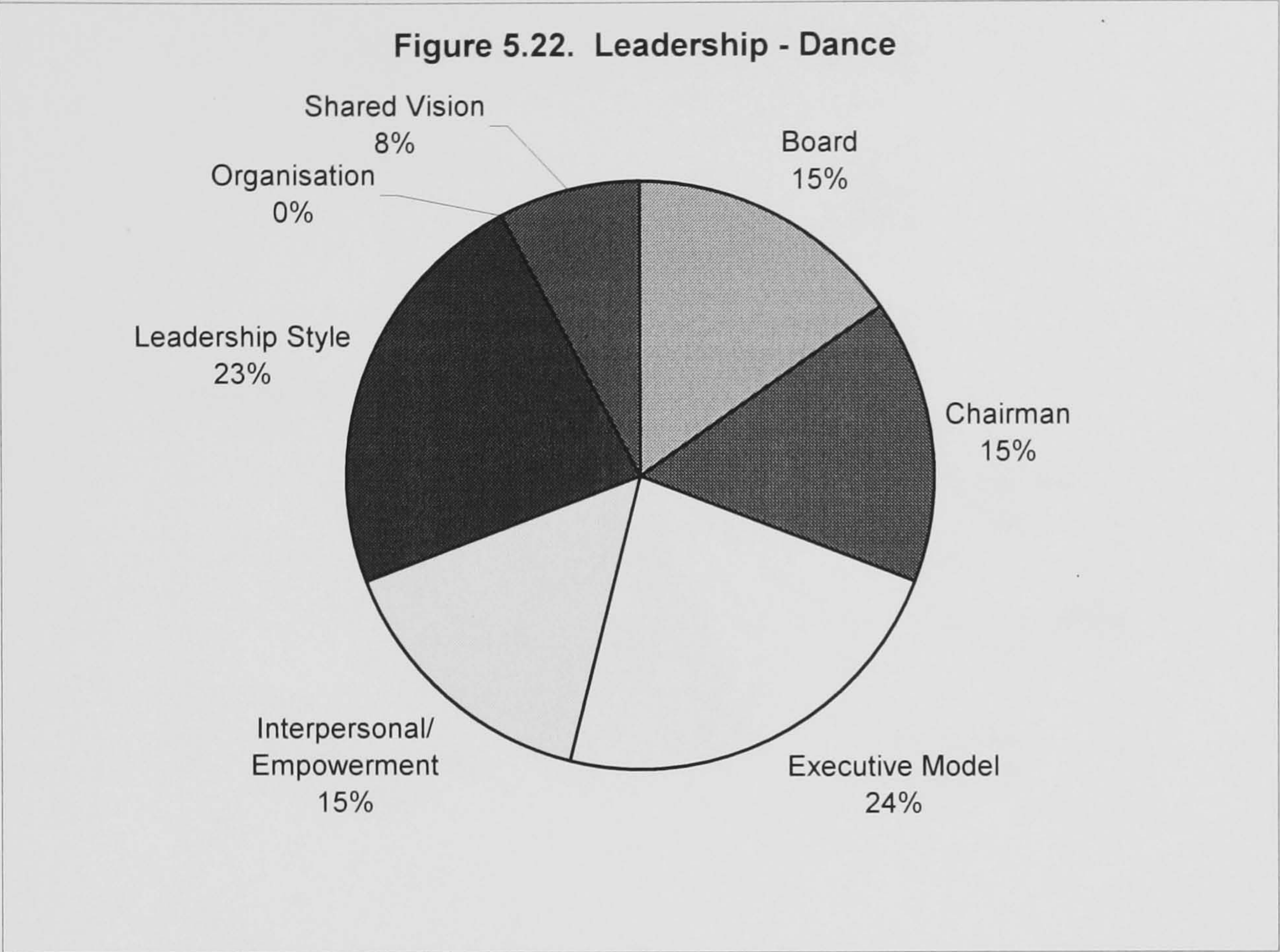
The relationship between the management and the players is different. I have worked for BBC orchestras and I have worked outside, and I have been in that position and I found it quite hard to sort of adjust between the two because if you're with a self-run orchestra you feel you have to take the players with you in any decisions – you're going to have to make them part of the decision-making, so it's: 'This is a good idea, I can see what you're driving at, I'll go along with that.' (MacLay, 2003) – RPO

Leadership

Figure 5.21. Leadership - All Performing Arts



Leadership



Leadership

Figure 5.24. Leadership - Orchestras

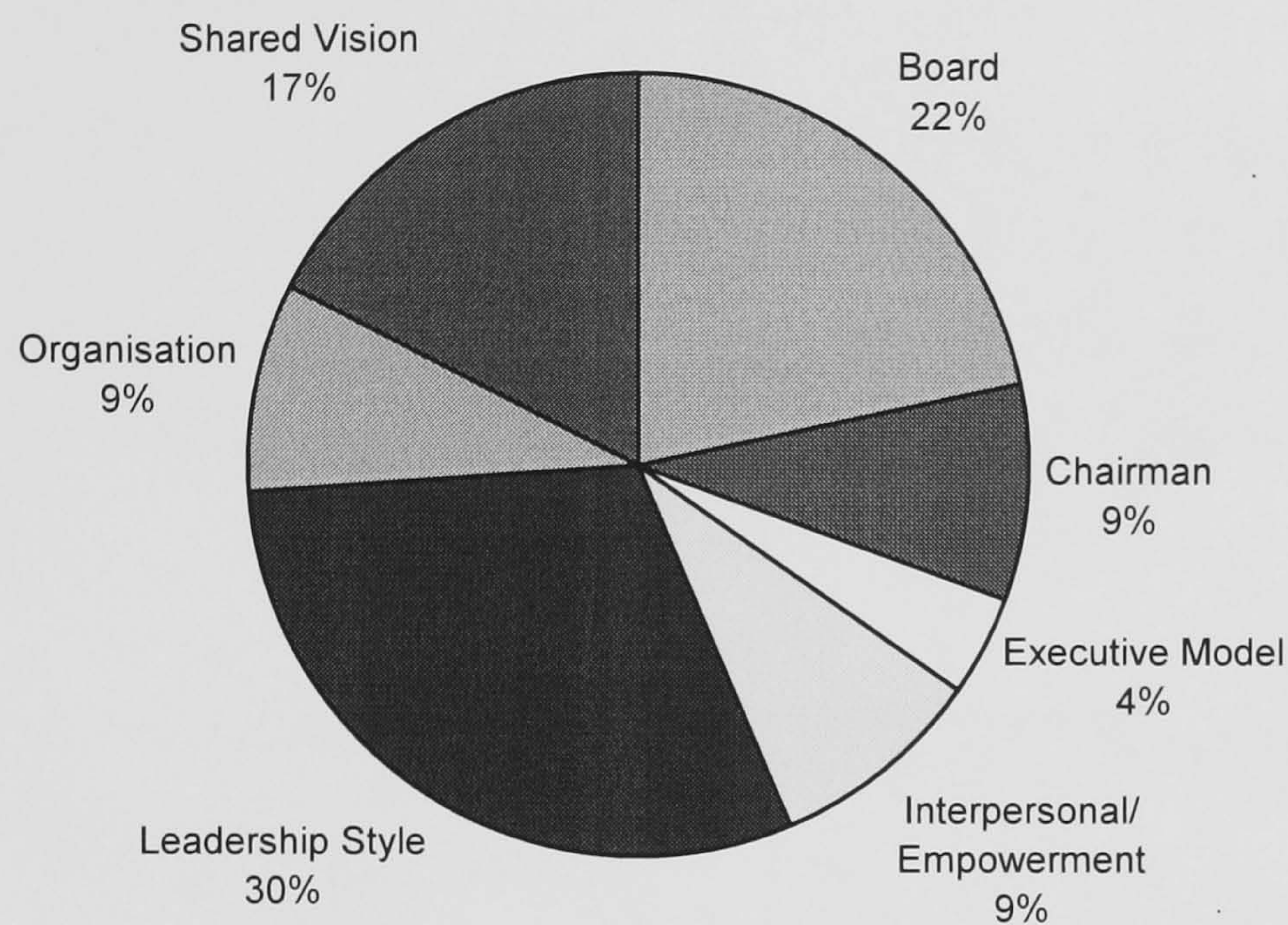
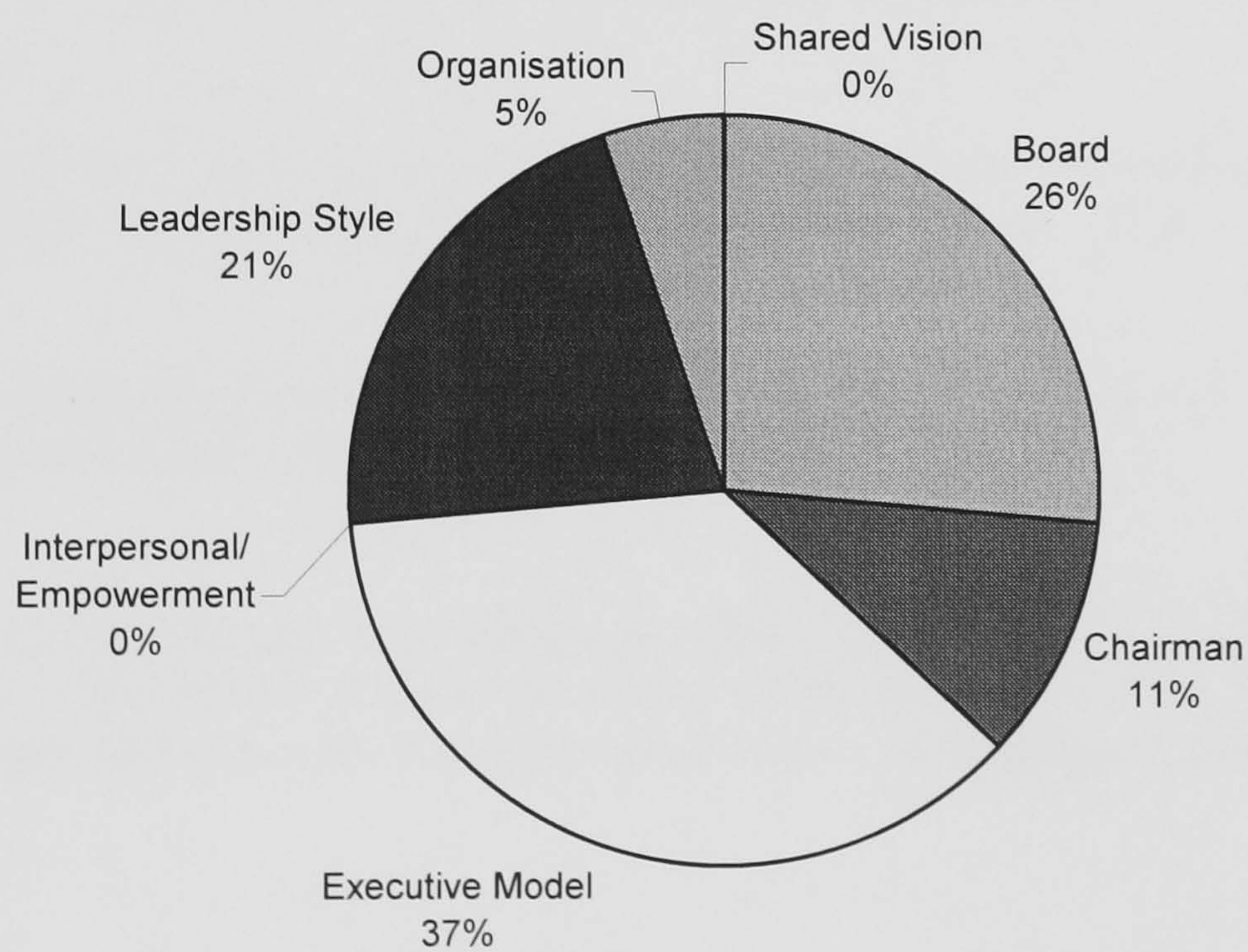


Figure 5.25. Leadership - Theatre



5.2.4.1 Board

The board [of trustees] analysis is a sub-analysis of the board theme presented in Section 5.2.4 and is represented quantitatively by pie charts in Figures 5.26 to 5.30. Figure 5.26 shows the weighting of the themes across all art forms. The weighted analysis by art forms dance, opera, orchestras and theatre are shown in Figures 5.27 to 5.30 respectively.

Board – Across all performing arts: *fiduciary*, *non-intervention* and *supportive* were the most significant themes. In dance: *fiduciary* and *non-intervention* were the most significant themes. In opera: *non-intervention* and *supportive* were significant. In orchestras: *qualifications* were significant. In theatre: *non-intervention* was the most significant theme.

A discussion of each of the board themes, supported by relevant extracts from the interview transcripts, follows:

Fiduciary – The fiduciary theme encompasses legal, fiscal responsibilities and trusteeship; that is, the proper responsibilities of governance for the custodial use of public funds. These responsibilities are particularly important in the board functions of approving the budget and monitoring financial performance.

The key thing is ensuring that the finances are ok, approving the budget every year and monitoring financial performance throughout the year. (Nourse, 2003) – ENB

I think they [the board] have proper responsibilities of governance and custodial use of public funds. (Mantle, 2003) – OPN

I think that the changes in charitable legislation, SORPS, and accounting methods, the role of the board and the leadership of voluntary organisations ... need to have very expert professionals leading the organisation at board level. (Mellor, 2004) – LTH

Non-intervention – The preferred role for the board that emerges from this analysis: is non-interventionist: specifically exerting no influence over artistic or administrative policy. Company decisions must come from the executive: the artistic director, other directors and senior management.

You hear various things obviously from colleagues in the business, you hear people sometimes anxious or concerned about the level of intervention that board members may or may not exercise at certain times but I have to say that's not been an issue for BRB, in fact far from it. (Purnell, 2003) – BRB

I suspect that the boards tend to more involved when you've got a company who are probably not doing very well, when they actually do need controlling and managing. If a company is managing its finances et cetera, it doesn't need that interference. (Skipper, 2003) – NBT

We have a board of directors who take a keen interest in what we do, they don't interfere too much, and they allow the executive to get on with the business of running the theatre. (Round & Nicholson, 2003) – DON

Qualifications – Most boards seek professional, qualified people with a range of skills that can underpin the company. Board members from an accountancy or financial background are valued if they have business skills. However, there is some evidence that the quality of board members is not of sufficient standard.

You tend on boards [trustees] to get a lot of people from large accountancy firms or large legal firms, and they haven't run a business. And it's the business skills that count and make a difference, and understanding the overhead thing, the profit thing it's not an accounting thing, it's about running a company. (Wyatt), 2003) – RDC

We're very lucky, we've got a very mixed board between the business community and the arts community and I think that is key. (Constable, 2004) – ALM

Virtually all of them and this is true of my board and it's true of lots of others, they're amateurs ... I would no more go onto a board of an accountancy firm to tell them how to be an accountant. (Mantle, 2003) – OPN

Supportive – Board members should be supportive in the specialist areas or skills required of them. The chairman and other board members should aid and support the executive particularly and importantly on issues of an external nature.

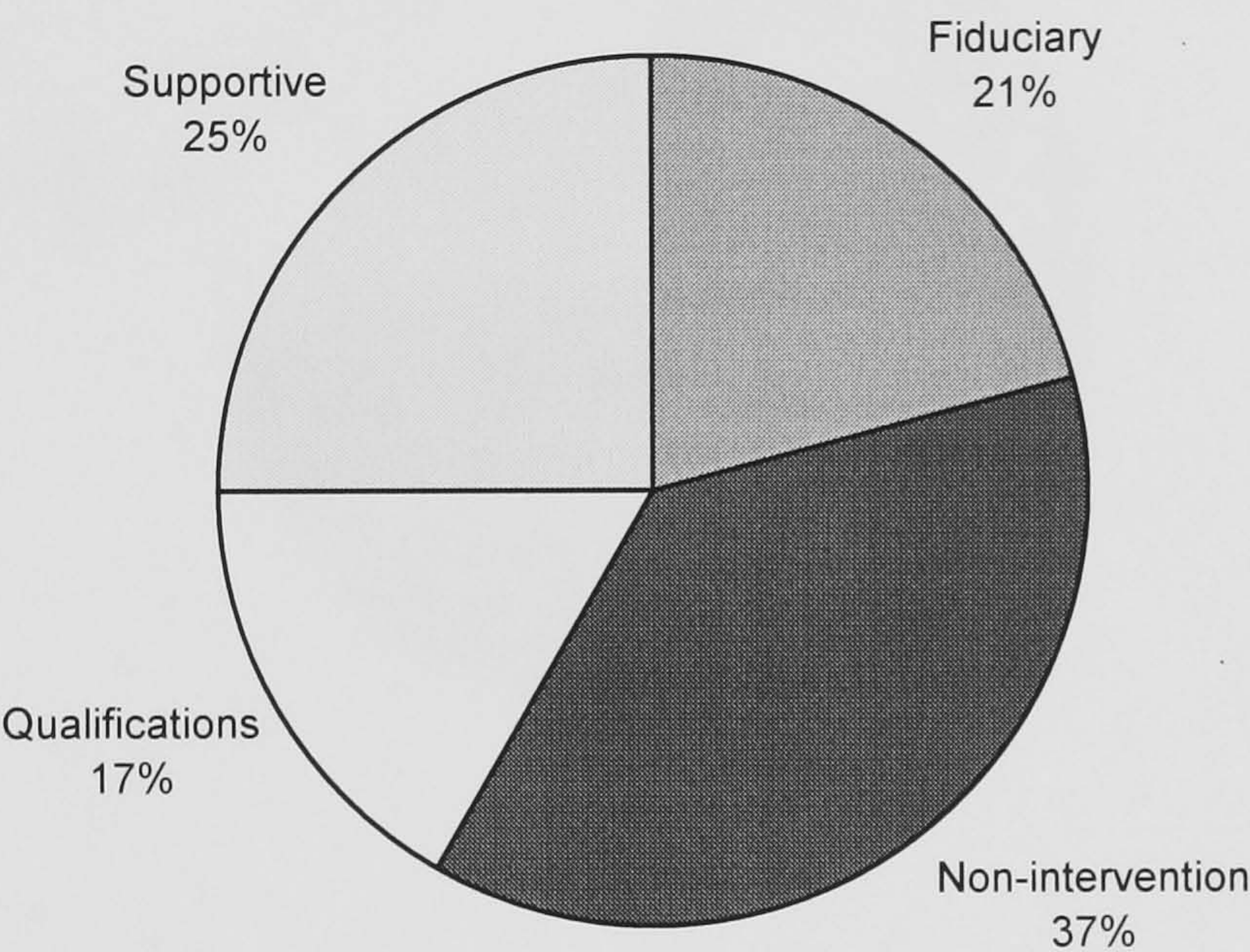
It's quite good to have a kind of critical friend if you like, an objective opinion to make sure that the company is being well run. And, inevitably there are certain things which happen outside of the company where we are having to respond to external pressures where the board can offer very useful advice in terms of reacting to situations, perhaps not always of our own making and that I think is when the board can be and has been extremely supportive and very helpful. (Purnell, 2003) – BRB

Boards are crucial to organisations, but I think they have to be of use. I think the board have to be prepared to be useful and used, not be useful where they think it's useful, and it's very much for the board where the power lies, has to be with where we need them, not where they think we need help necessarily. (Wyatt, 2003) – RDC

I think they can help some of the people who do have to lead them, like me, do that because if I get support of the board and the chairman behind me on a particular issue, I know I've got the strength to take a particular matter forward and so from that point of view I think that's where it can be very helpful. (Mantle, 2003) – OPN

Leadership/Board

Figure 5.26. Leadership/Board - All Performing Arts



Leadership/Board

Figure 5.27. Leadership/Board - Dance

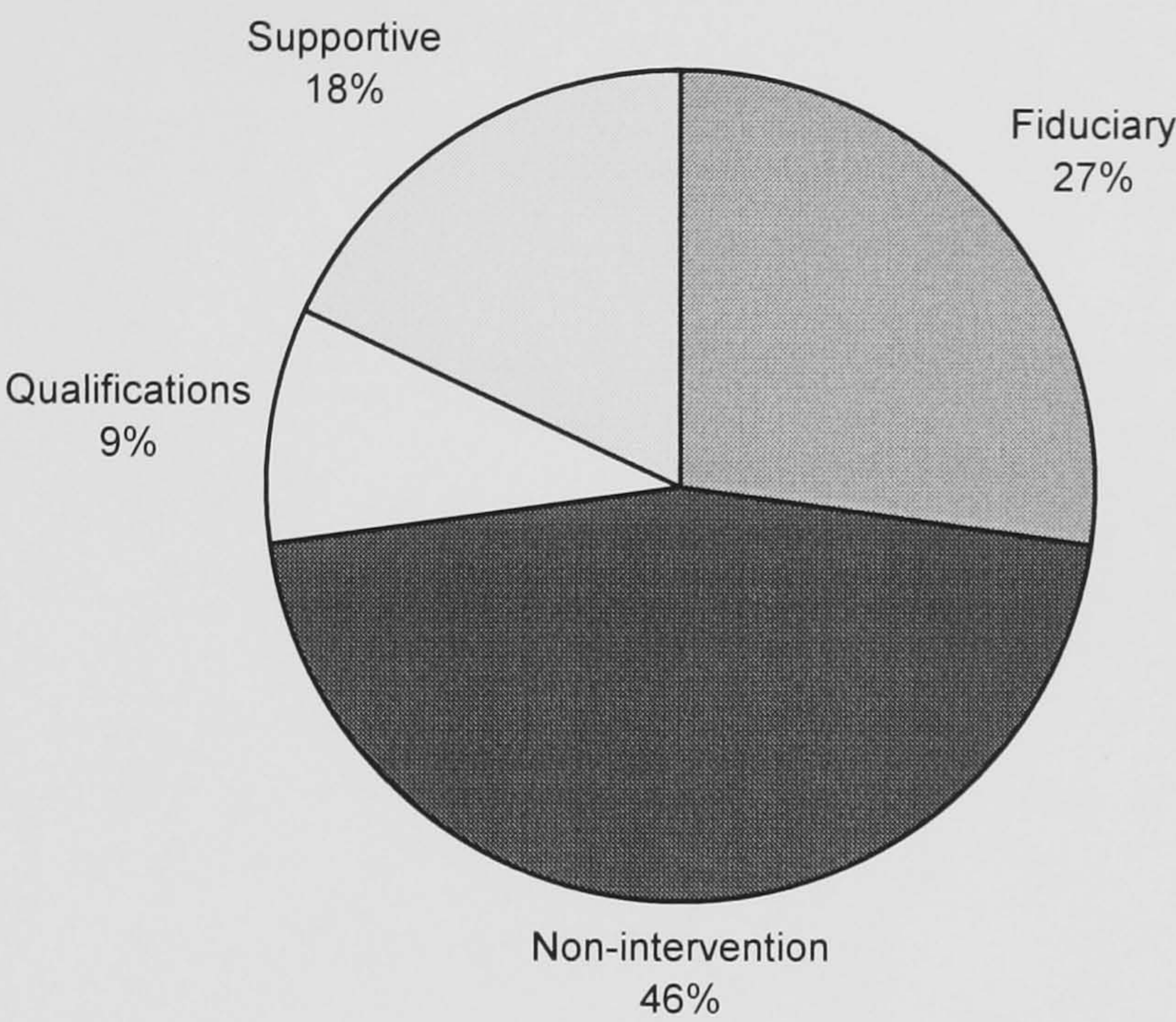
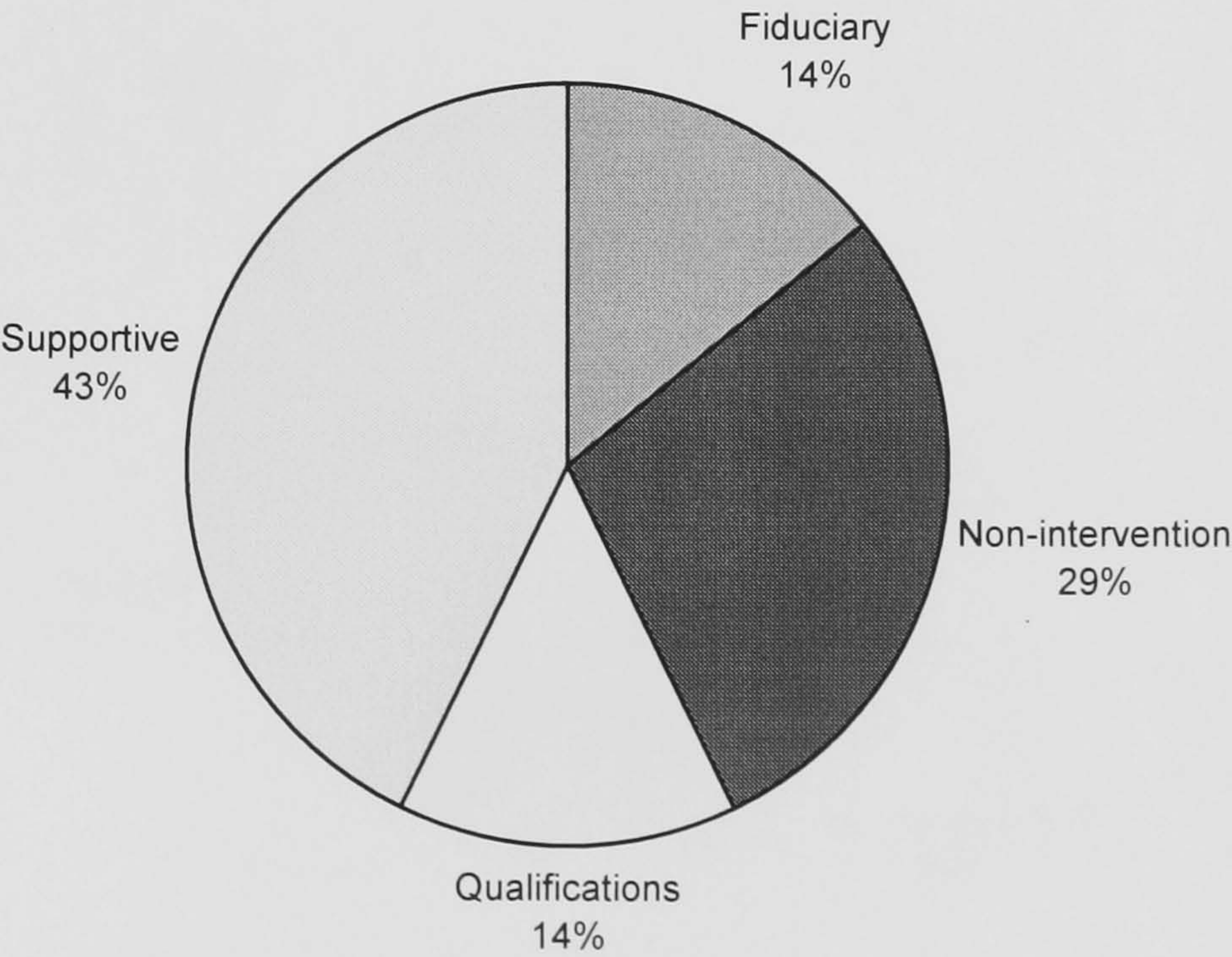


Figure 5.28. Leadership/Board - Opera



Leadership/Board

Figure 5.29. Leadership/Board - Orchestras

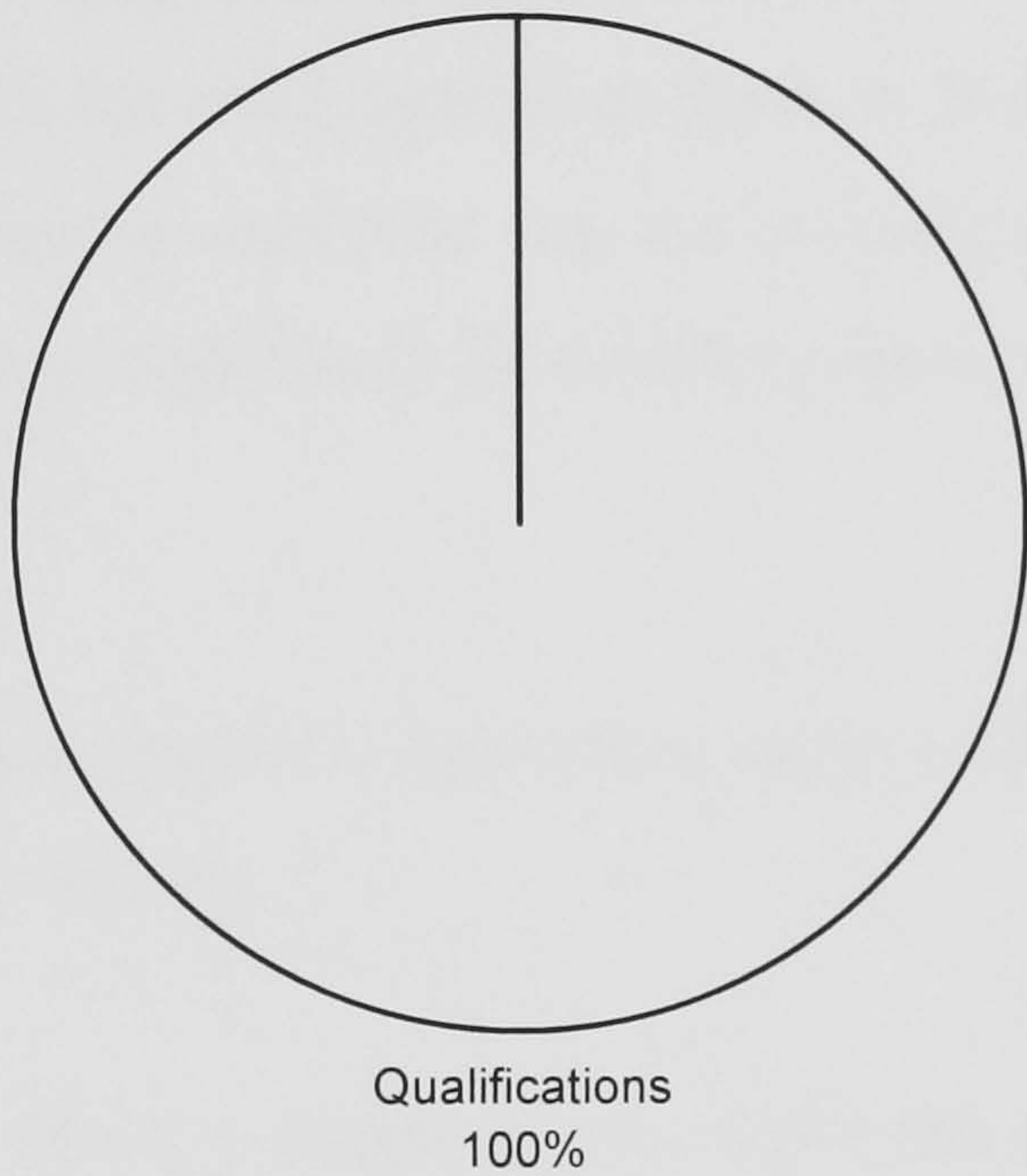
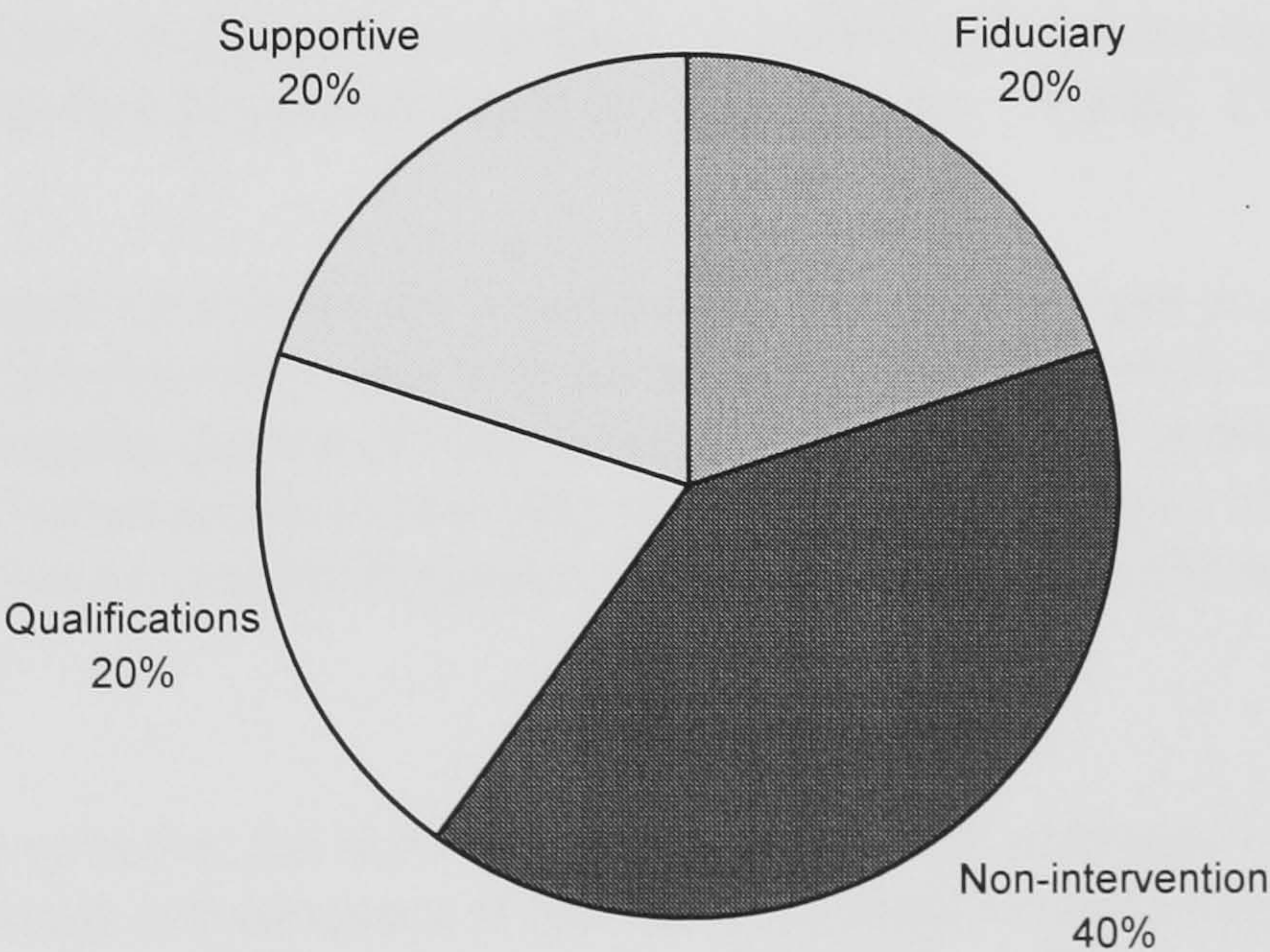


Figure 5.30. Leadership/Board - Theatre



5.2.5 Management Training

The management training analysis is represented quantitatively by pie charts in Figures 5.31 to 5.35. Figure 5.31 shows the weighting of the themes across all art forms. The weighted analysis by art forms dance, opera, orchestras and theatre are shown in Figures 5.32 to 5.35 respectively.

Management Training – Across all performing arts: *commercial and marketing*, *cultural*, *staff development* were the most significant themes. In dance: *financial* was the most significant theme. In opera: *executive* was the most significant theme. In orchestras: *staff development* was significant. In theatre: *commercial and marketing* was the most significant theme.

A discussion of each of the managing training themes, supported by relevant extracts from the interview transcripts, follows:

Commercial and Marketing – There is a need to ensure that the marketing department encompass a commercial and business approach. Art has to be marketed and it has to be linked to box office income targets. There has to be a realisation of the commercial element within subsidised performing arts companies.

How to manage people and people motivation ... and through stabilisation everyone has had to do a business acumen course at Henley. (Wyatt, 2003) – RDC

Actually, I think there's a role for the board there if you get the right people on board, I think if you get good people with certain sorts of skills, I think there is a mentoring role in certain aspects of what you do. It's probably not in the artistic end of things, but we are as we were saying at the beginning, we are a business like anything else, we have to market the place, we have to sell tickets. (Mantle, 2003) – OPN

My main perspective is that the National has never properly embraced marketing, and one of the unusual consequences of that has been that the marketing department, those people working in promotion, haven't seen themselves as responsible for setting income targets and achieving income targets. And, another manifestation of that is that at the senior management meeting on a Wednesday there were no box office reports. (Starr, 2003) – NT

Communications – Internal communications are important for establishing a company ethos. The sharing of information creates a more collaborative culture and aids the process of empowering people; enabling them take responsibility and control of their own departments. Importantly, structured management meetings and full company meetings can ensure that everyone is part of the company and be part of company achievements.

I think there is a much closer-knitted family feel within the organisation, and certainly in terms of management skills I think it is very important that one shares information. (Nourse, 2003) – ENB

By way of an example, Matz and I have introduced, every couple of months or so, a full company meeting where we gather all the answers, all the staff, technical, fundraising et cetera, all in one of the studios. And, we tell them what the latest plans are, how we are doing financially, a general communication meeting basically, and although it hasn't yet evolved into quite the ideal set-up, these things tend to evolve over time and we have only been doing it for just over a year. But I think that's one way of trying to sort of get everybody on board. And, the other thing is amongst the administration and management, is in having a proper structured management meeting – [one] that I put in place a year ago. (Nourse, 2003) – ENB

I wasn't expected to be communicating with people, it was expected that I would be trying to screw them over at every opportunity. And, actually a more collaborative style, which has come into management style of relationships in almost every other industry has been very slow in coming into orchestras. I think and that does raise quite a lot of training issues as well. (Maddock, 2003) – CBSO

Cultural – In respect of a training culture there is a need to engender a sense of an organisational culture and homogeneousness. Cultural divides can occur in organisations, for example, between those covered by different trade union agreements, between performers and management, and between departments. An enabling and empowerment culture can create a greater common awareness and sense of objectivity.

The change in culture has been about not spending on 'Gigi' evenings unless they are going to have a purpose, but more about what are we doing that we are underpricing. (Wyatt, 2003) – RDC

So what we're actually trying to develop, and a number of other orchestras are also doing, is to try to persuade the section leaders that they are themselves line managers of their section, which some of them absolutely recognise and take that very seriously and some of them, they don't want to know, they say: 'I'm here to play my viola and that's what I do.' (Maddock, 2003) – CBSO

You work completely different hours, you're covered by different union agreements, you socialise differently, and that cultural – it's a cultural divide. And, I'm a great believer in trying to look at ways at which you can break that within a middle-medium scale organisation like that, and I think having a little bit of knowledge of what each other does helps rather than going on training courses. (Mellor, 2004) – LTH

Executive – Executives often get little time for formal training or on-the-job informal training and there appears to be a dearth of training opportunities. There is a need for more executive training that provides short-term project opportunities for artistic and other executive directors.

I need to find the opportunities to step back and think a bit but I think that's typical; chief executives of companies rarely get the time or make the time to take training themselves. (Conway, 2004) – ETO

I think there is another element of leadership that I think in some ways we provide, and that is I think by some of the nature of the artists we bring into the company. We've had a bit of a reputation here for giving opportunities to a number of theatre directors to come and work here, and in many ways it is the director and the conductor on any of those projects which are key. (Mantle, 2003) – OPN

I think training is very important, I think there's a lot more we can do. I think training particularly in running creative organisations, not-for-profit creative organisations needs to be done. I was on the panel to find a new leader, a director for the Clore Duffield leadership programme – I think that's a very important programme. There seems to be a dearth of creative leaders who can both balance artistic and the business side of things and if that rectifies it then I think that's a very good thing. (Hall, 2003) – ROH

Financial – There needs to be a greater awareness of finance in organisations. Some arts management courses need to instil greater financial discipline and awareness. For example, arts organisations often need to undertake price comparisons in regard to the charging-out of educational services; so commercial acumen is desirable.

Actually proper training and skill based training is what makes a difference particularly with finance and accounting. (Wyatt), 2003) – RDC

Well what we have done in the last year, one of the big changes is about profitability of particular things. Just as an example, this year, the education department is not in this to be profitable, but we were under-pricing, we came in we did a price comparison with our competitors, we became more competitive and we re-priced. This year we made around £20,000 clear profit on the education classes. Now it would have been much harder for Bruce [Sansom] in development to find a new sponsor for £20,000 on a consistent basis, and it's underpinning what we do because we are not making the profit in order to fund salaries, its for a different reason. (Wyatt), 2003) – RDC

I don't think the Clore Duffield is pitched as high as the Vilar programme ... what I didn't have at the RSC was full financial responsibility, chief executive responsibility and a experience of reporting to a board. (Constable, 2004) – ALM

People Skills – There needs to be an understanding of how to manage and motivate people. Staff will look towards the executive for a greater understanding on these issues and for the opportunity to see things in a different light.

The big things I do every day are to manage money and manage people. (Wyatt), 2003) – RDC

So I think there are other ways in which leadership and throughout the chorus will look to someone like her [Phyllida Lloyd] or other directors, and they learn an awful lot about themselves and about their capacity to think about new things and I think that's often almost a bigger challenge. (Mantle, 2003) – OPN

I think one of the aspects of building leadership within a creative industry, like a theatre, is about trying to encourage teamwork, and people who are working with each other on creative solutions to problems, that individual departments might have. And, I'm interested in people who have a slightly broader base knowledge than simply terrifically good at accounts but wouldn't know what end of a light to point at the stage. (Mellor, 2004) – LTH

Provider – A number of arts organisations have been very successful in providing specialist management training not only for business and commercial companies but also for other performing arts companies. Arts organisations can therefore be both recipients of training and providers of training.

We're actually doing management training for businesses, actually just using the experience of the arts and actually seeing how that relates to their business, and that's actually going really well and we're actually finding quite a lot of benefit. (Skipper, 2003) – NBT

We also increasingly, as an organisation, add training of various kinds whether that's work placements, work experience, or our specialist managers training managers in other orchestras through the ABO [Association of British Orchestras], all sorts of other things. So, I think we're seeing ourselves as a provider of training as well as a recipient of training. (Maddock, 2003) – CBSO

Staff Development – There is recognition of the desirability of in-house staff training and development and most companies aspire to the staff development ethos. However, many company's training requirements are constrained because of inadequate financial resources. In smaller arts organisations financial problems are often compounded by limited career path opportunities and low staff turnover limiting the creation new posts. Consequently, for people who wish to stay with the company, individual development can be unintentionally restricted and their full potential unrealised.

I think it's a big area for us, this management skills training thing. We never really have the money, it's partly a financial issue and it's probably poor investment in some ways not to spend money here but we probably don't spend enough resource in developing management skills, certainly externally. We, until very recently, didn't even have a proper appraisal system. We're now actually just launching into one and we've gone through some internal training. We brought in some expertise and we've run a training programme through the company, both from heads of department and we've cascaded that down quite a long way, and our section leaders in the orchestra have all gone through a bit of appraisal training because they're all going to be asked to do it. (Mantle, 2003) – OPN

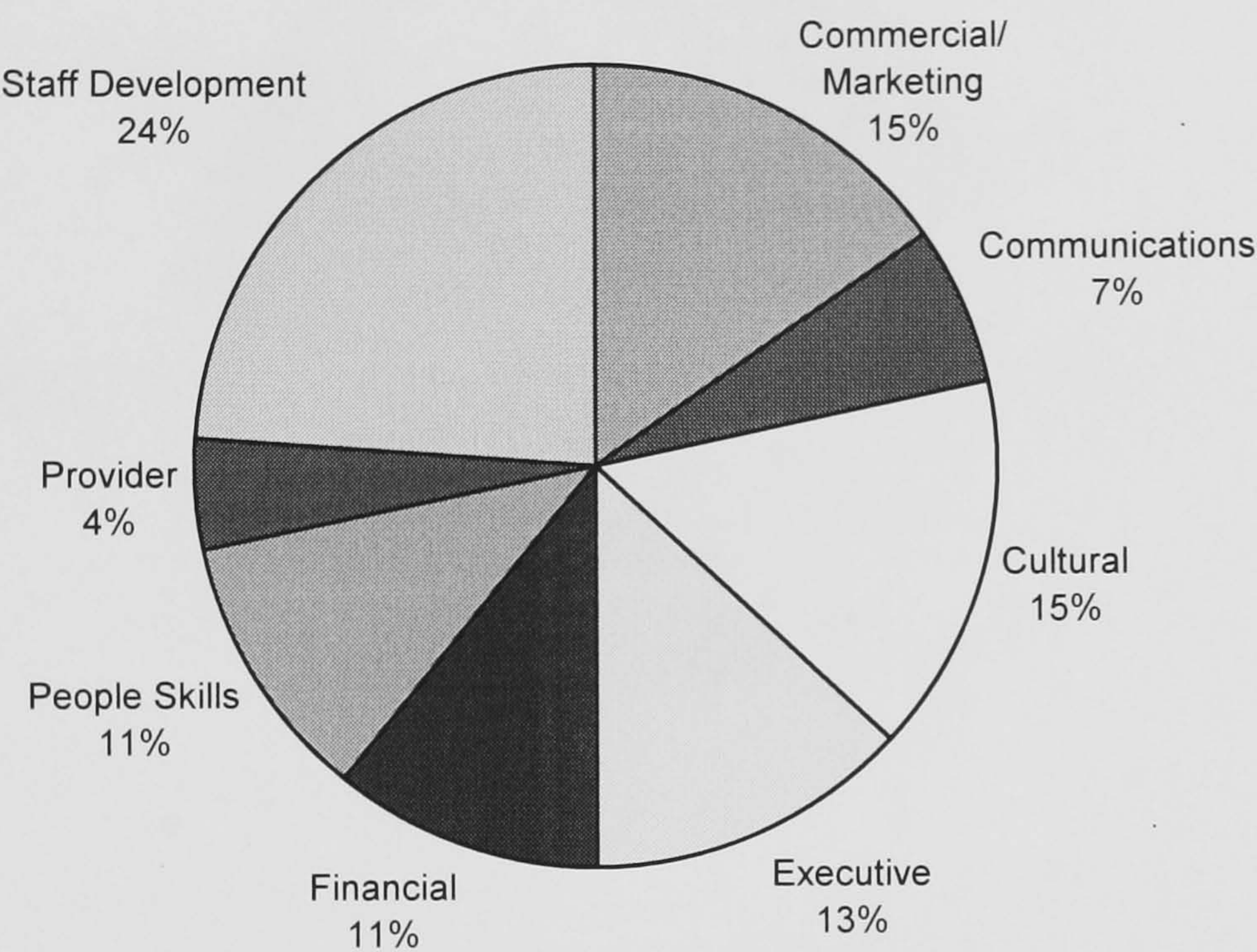
I think there are certainly some pretty big issues around training and professional development, particularly for staff but actually for players as well, which widens the issue much more for us. We're talking about four times as many people just looking at the staff and I think there's quite a lot of technical bits of training that we

do at the moment. ... And, I think there is always a difficulty for staff in terms of their route up through an organisation will usually be in a specialist area.
(Maddock, 2003) – CBSO

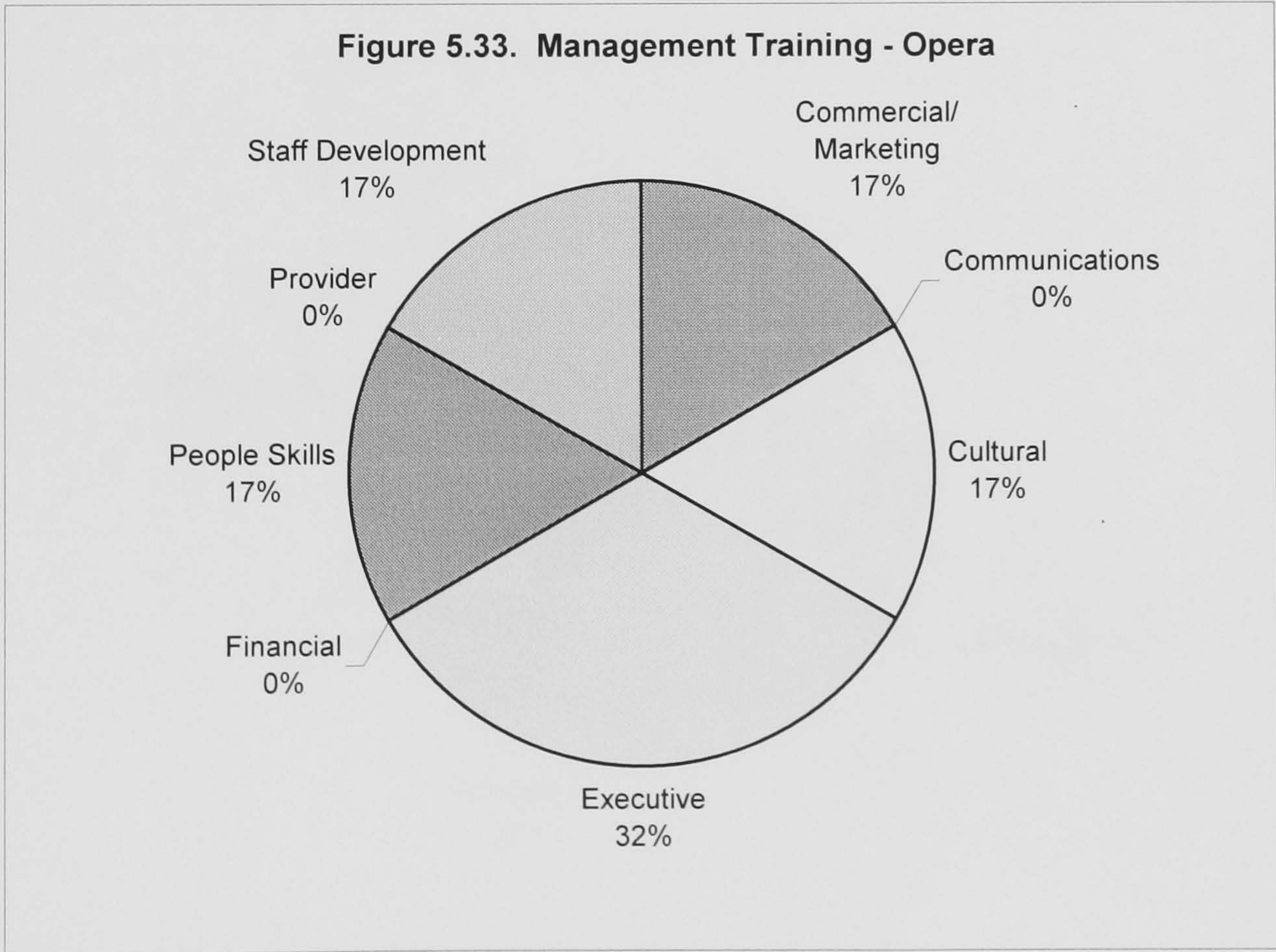
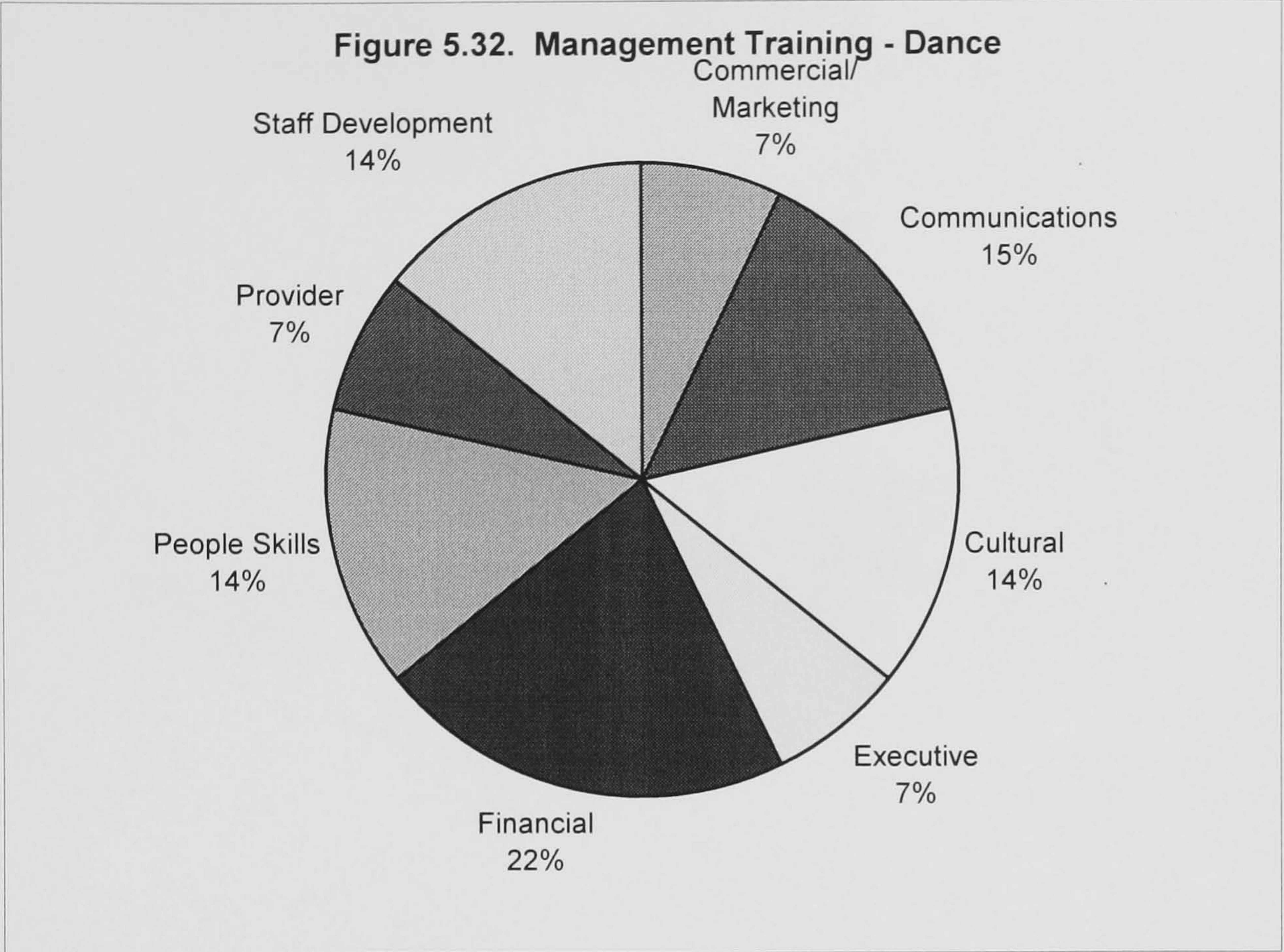
Interestingly, if we start at the most junior level we take in usually music graduates who are interested in working in the arts specifically with orchestras, very much on a commencement salary and they will perhaps do two years work in marketing or development or concerts division. And, then having got basic skills they will move on to another job, and take their skills with them. So within that, there is a real sense of mentoring young graduates and preparing them for a role in arts administration. (Walker, 2003) – LPO

Management Training

Figure 5.31. Management Training - All Performing Arts



Management Training



Management Training

Figure 5.34. Management Training - Orchestras

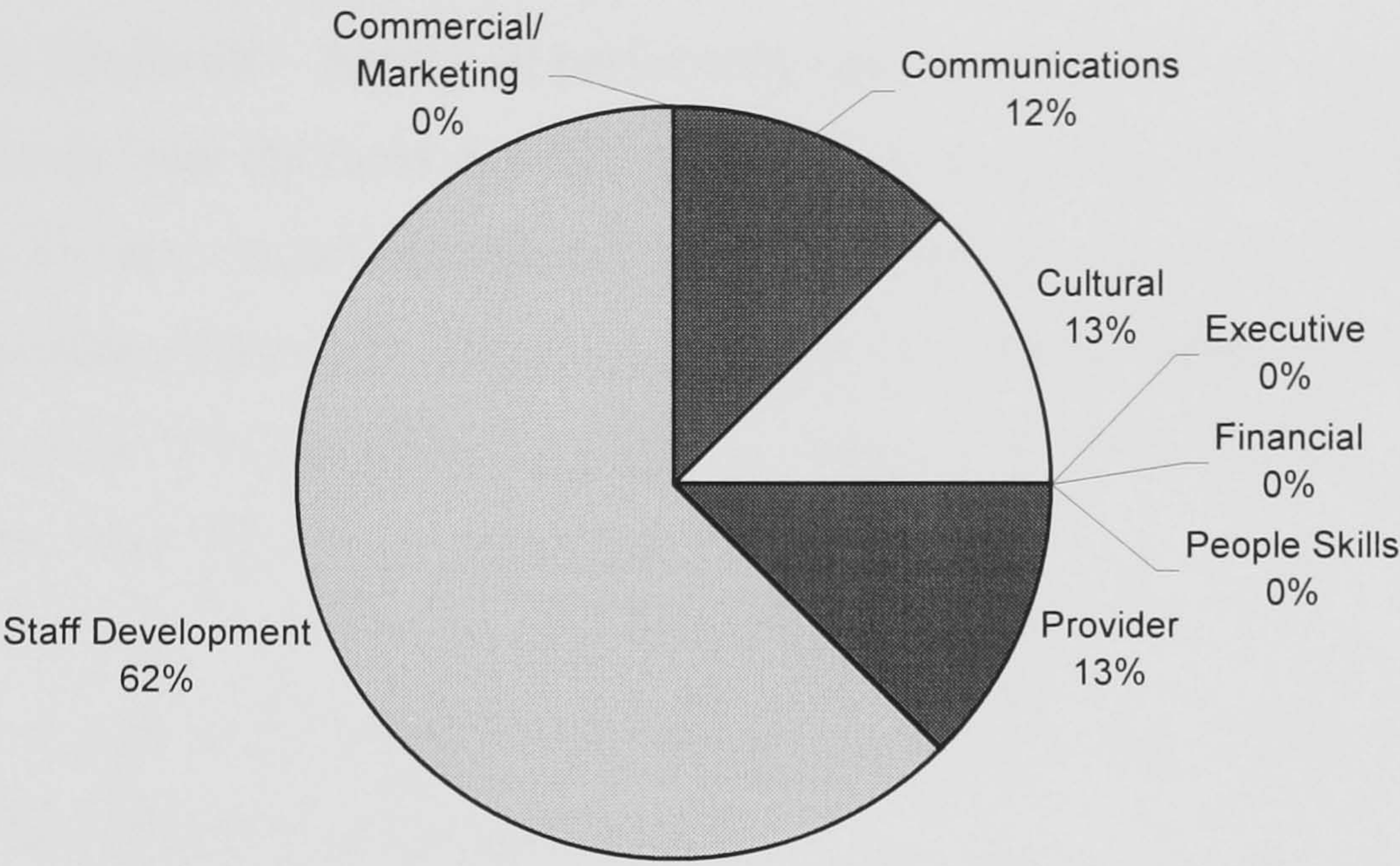
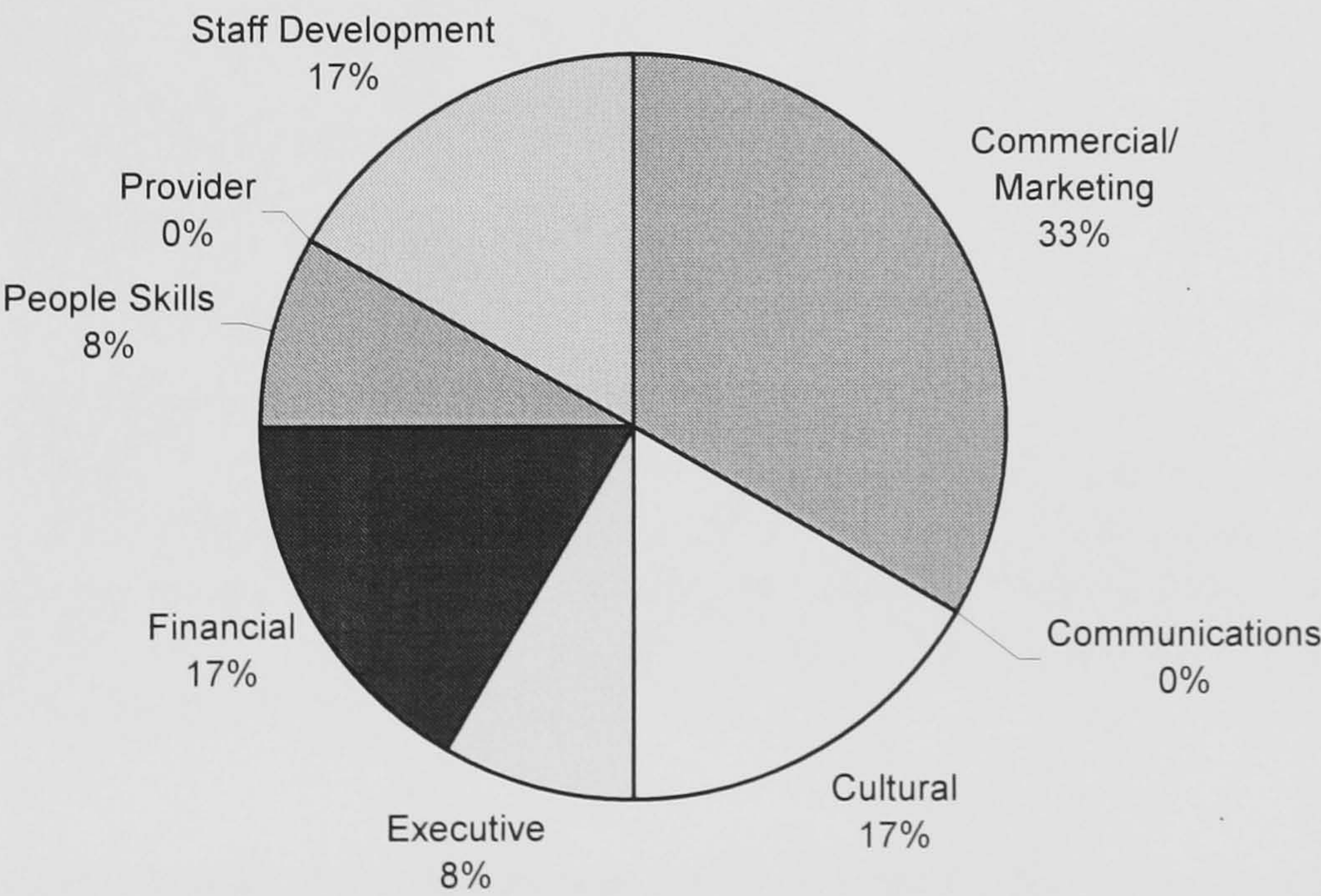


Figure 5.35. Management Training - Theatre



5.2.6 Profit and Not-for-Profit

The profit and not-for-profit analysis is represented quantitatively by pie charts in Figures 5.36 to 5.40. Figure 5.36 shows the weighting of the themes across all art forms. The weighted analysis by art forms dance, opera, orchestras and theatre are shown in Figures 5.37 to 5.40 respectively.

Profit and Not-for-Profit – Across all performing arts: *commercial and marketing*, *financial*, *subsidy* were the most significant themes. In dance: *sponsorship* and *value analysis* were the most significant themes. In opera: *commercial and marketing*, *conflict and pricing*, *financial* and *subsidy* were the most significant themes. In orchestras *financial* was significant. In theatre: *commercial and marketing*, *conflict and pricing* and *subsidy* were the most significant themes.

A discussion of each of the profit and not-for-profit themes, supported by relevant extracts from the interview transcripts, follows:

Commercial and Marketing – Most arts companies recognise the need for a commercial approach to arts sector management, yet it is the diversity of stakeholders that makes the not-for-profit sector more complex than commercial companies. It is a widely recognised that staff numbers in most arts companies are lean, with an emphasis on keeping down overhead costs. Also, some arts companies have created the role of commercial director to control the branding of the company and its market-related activities.

I am pleased to hear what you say about the efficiency [commercial] and management of dance companies because that it one of the hidden assets of the arts business in this country. You are absolutely right, most arts organizations particularly dance companies are run so well they really are. Moving on to talk specifically about finances and the not-for-profit thing. Yes, we are in essence a commercial operation. (Nourse, 2003) – ENB

I always think it's interesting when people say oh it's not-for-profit sector because obviously with my time at the RSC I worked with a number of commercial producers in putting on, in co-producing, or in them transferring work into the West End. And, the commercial world would always come in and sort of think well not-for-profit, you're wasting money, huge wastage, big production, costs would be far too high and I'd say why on earth would we be not as wise and astute in ensuring

that we delivered work at the highest possible standard at the cheapest possible cost. (Constable, 2004) – ALM

Marketing's very important in this age, you've got to be very strong and you have such a competitive and complex market out there entertainment-wise and it's how you cut through, yes absolutely. (Doran, 2004) – ENO

Conflict and Pricing – The control of production costs is fundamental; however, on the issue of ticket pricing matters become complex. There is a need to price tickets commercially on the basis of the quality of the product on offer. Also, there is anecdotal evidence to suggest that arts companies do not make enough money on successful productions especially when demand is high; therefore, a conflict exists. Performing arts companies invariably believe they have a social or charitable responsibility to provide low price tickets, and to be seen as accessible for all including the local community. Organisations are clearly influenced by both the receipt and level of public subsidy and local authority funding to socially price tickets. The issue and conflict surrounding ticket pricing is essentially the conflict between pricing for commercial success and social pricing for accessibility. Whilst new audiences may well be attracted to low ticket prices in the short-run it is debatable whether new audiences become permanent audiences in the long-run, given market changes and competition from other forms of entertainment.

Obviously on one level it's a subsidised company, you have a task to try and make it as available and accessible to everyone as you possibly can. But then you could say, well for some ballets you could perhaps charge a higher ticket price but that runs completely contrary to making it more accessible, so quite often ticket pricing is an issue. (Purnell, 2003) – BRB

We do not get enough money out of our successful shows, we do not price our tickets high enough when there is demand, and we price our tickets too high when there isn't demand, and we need to somehow be more in control of that, it is something the commercial sector could teach us! Again it's not a simple model – but there are some interesting issues around that, I firmly believe in that, and the whole kind of social pricing and theatre and subsidies the theatre is involved in – discounting the unemployed or living locally ... I'm much more interested in trying to look at the models that Easyjet [a budget airline] have developed and how you appear to make yourself extremely price attractive to people when you try and get your tickets. It's all about how early you are going to book - things that we could learn a lot from them [Easyjet]. (Mellor, 2004) – LTH

We keep half our seats at £50 or less for every performance, but I readily admit that's sort of quite a lot of money for people, and of course there are seats that are more expensive than that, but we need to change the perception where people feel they can come – and it's for them. (Hall, 2003) – ROH

Financial – The emphasis is on revenue maximisation and being organisationally fiscally responsible towards both earned and un-earned income. Sponsorship cannot always be relied upon. There is commercial risk, and some productions do lose money, so it is important that the level of ticket pricing is set high enough to ensure an adequate recovery of costs on loss-making productions.

I guess also it's about financing, in that compared with a company of this size a commercial company of this size would probably finance themselves in a different way and have the ability to finance through loans, etc. But on the other hand, wouldn't have the certainty of the Arts Council funding and that's the kind of the fundamental difference. (Wyatt, 2003) – RDC

Now, what I did when I came in last April in terms of just addressing your issue between being responsible financially as a company, that you need to put your ticket prices up and not be keeping them always down. We put the upper level of ticket prices up and we didn't have one complaint, we put them up by 12 per cent which would give us about £1 million in one season – if people buy them. (Doran, 2004) – ENO

The drawback as far as sponsorship is concerned is that ten years ago we were probably raising at the RPO just over £1 million a year and it was fantastic. There was hardly a concert we were doing that wasn't sponsored – then I left anyway. (MacLay, 2003) – RPO

Repertoire – Clearly the availability of additional finance or a redistribution of the budget can allow funding for more creativity, artistic development and for the commissioning of new repertoire.

The whole question of finances of arts organizations is a very finely drawn line and the fact that we are moving away from just performing wall-to-wall *Swan Lake*, *Cinderella* or *Romeo and Juliet*, and doing some of the lesser known pieces and doing some more triple bills. It's a bit of a tightrope walk because the box office

income isn't going to be as good as it would otherwise be. And, so one of the things I've been doing over the last couple of years is trying to reduce our base cost so that there are more funds available to spend on specific projects, new productions of one sort or another. It's not new money in that sense, it's just moving the budget around because I think that does allow for greater creativity and for an opportunity to programme more interesting works. (Nourse, 2003) – ENB

I agree with you that on the whole the arts tend to be very well managed, there's not much fat around because they have tended to live through times where they struggle to achieve what they want to achieve with relatively little money. The other thing that tends to motivate them is that mostly we are mostly very project driven, it's getting the thing there for the first preview, the first performance and that side of the organisation which is at least half the people who are driven by their sixteen projects a year or more. That produces a terrific focus and produces a really good alignment about where the demarcation lines are. (Starr, 2003) – NT

Revenue – The straightforward equation is that income targets are set for specific productions and concerts, if the target is not achieved it is not achieved. There is a widely held belief that the financial risks, in particular revenue generation, are greater for arts companies than those faced by many commercial organisations.

In terms of the balance between profit and not-for-profit, well ultimately we have to cover our costs and this means we set ourselves such difficult income targets, such difficult income targets and we somehow achieve them! The risk we take is far greater than the risk that would be taken in a commercial organization. (Whelton, 2003) – PHO

It's a fairly easy equation to be honest, if you don't get the money, you don't get the money, you don't do the concerts it's as simple as that. (Maclay, 2003) – RPO

Risk – Risk is evident in a number of ways. Changes to the repertoire and new work all create a financial risk element and that can lead to a financial tightrope situation. Risk also includes the issue of trust between the artistic director (or from a commercial standpoint the producer) and the audience; in essence the audience do to take a risk on a particular production and if this trust breakdowns then there can be serious implications for the box office and for audiences.

It's true, although our relationship with our audience is probably the most important relationship we have. We hope to build a sense of trust between the orchestra as an institution and it's audience that enables the audience to take a risk. They think, 'Well the Philharmonia is playing this piece ok, it should be a pretty good piece and they'll certainly play it very well' and that is something that is an incredibly important objective of ours. (Whelton, 2003) – PHO

Yes, this is something we're looking at right at the moment in fact as to whether ... it's an obvious question about risk, we don't have the ability nor should we to put charitable funds at risk in commercial endeavours. We have always to make sure we are getting our fair share out of productions and which move on from here. (Starr, 2003) – NT

Sponsorship – Sponsors prefer strong brand image and good programming. The role of the chairman is crucial in successful fundraising and sponsorships, and success in these areas also leads to a knock-on effect that assists in obtaining greater levels of support from other sponsorship sources. In other words, sponsorship acts as an economic driver that creates other revenue earning opportunities.

So we are extremely lucky to have a fundraising operation in the way that we do. We could only have it if we continue to be based in London because there is no doubt sponsorship opportunities exist. London is so much larger than any other city in this country and so we are lucky to be in London and to have that opportunity. (Nourse, 2003) – ENB

But we don't make any money out of it [live screen relays] but we might engender greater levels of support from other sources by doing it. (Mantle, 2003) – OPN

Because our brand and image and programming is so strong Coutts have come on board as our principal sponsor for £200,000 a year which interestingly shows Coutts wanting to sidle up with a brand that is a bit more cutting-edge than say – Coutts, it's seen as a private family banker. We're quite fortunate in being able to command production sponsorship for individual shows, so like our opening production of *Lady From the Sea*, Norsk Hydro, with its Norway connection, came as production sponsors with £70,000. (Constable, 2004) – ALM

Subsidy – Arts organisations adjust to the level of ACE subsidy and/or local authority grants: a view supported by Peter Hall (1999) that companies operate up to their level of subsidy. However, subsidy is not always seen as relevant to the support needed especially in educational outreach programmes and the need to widen

accessibility. Although companies have a responsibility towards subsidy, the view that subsidy props-up ailing arts companies is not held by arts company executives.

In the course of a year, maybe even more, I mean a huge number of performances with quite a sizeable team. There are about 75 people on the spring tour and if we weren't going outside the M25 really it wouldn't be a big issue, we could look at approaching covering costs commercially but it's the fact you're touring. It's just expensive to have people on expenses and subsistence and travel, and also the distances are big, the train fares are high, they're a very significant proportion of our cost because we pay standard train fares, And, the whole traditional theatrical digs is gone so people have to go to a hotel, they have to have a bathroom and it's expensive. What we pay is poor, it doesn't even cover those costs, and so subsidy is really applied to the fact that we're a touring company. (Conway, 2004) – ETO

Yes, and in comparison our Arts Council funding in some ways is the money that would come from investors in a commercial production. (Constable, 2004) – ALM

But it's interesting here that the local Authority don't support us financially. We do a major project in education work, projects in secondary schools and all that so education work is totally focused on this area, and it's interesting where we are a jewel in their artistic crown but they don't feel that they have the resources to support us. (Constable, 2004) – ALM

Value Analysis – Commercial profit-driven companies are concerned with financial profit. The performing arts sector being not-for-profit companies, it is suggested, create non-financial profit that enriches people's lives in terms of added value benefits to the community. Halifax plc valued their own benefit (Skipper, 2003), in terms of public relations and advertising, at £1 million gained from an investment of £450,000 in sponsorship given to the Northern Ballet Theatre. City of Birmingham Symphony Orchestra have calculated that for every £1 received as ACE funding the Treasury get back 83p in the every £1, based on VAT on ticket sales, NI and PAYE (Maddock, 2003). There is a widely held belief that the value given to the community in education programmes is many times the individual arts company's cost in undertaking the programmes, a fact ignored by the Treasury. Additionally, positive local economic benefits also accrue from people attending productions in city centres. Arts companies clearly give public value for money in terms of subsidy and local authority support receivables.

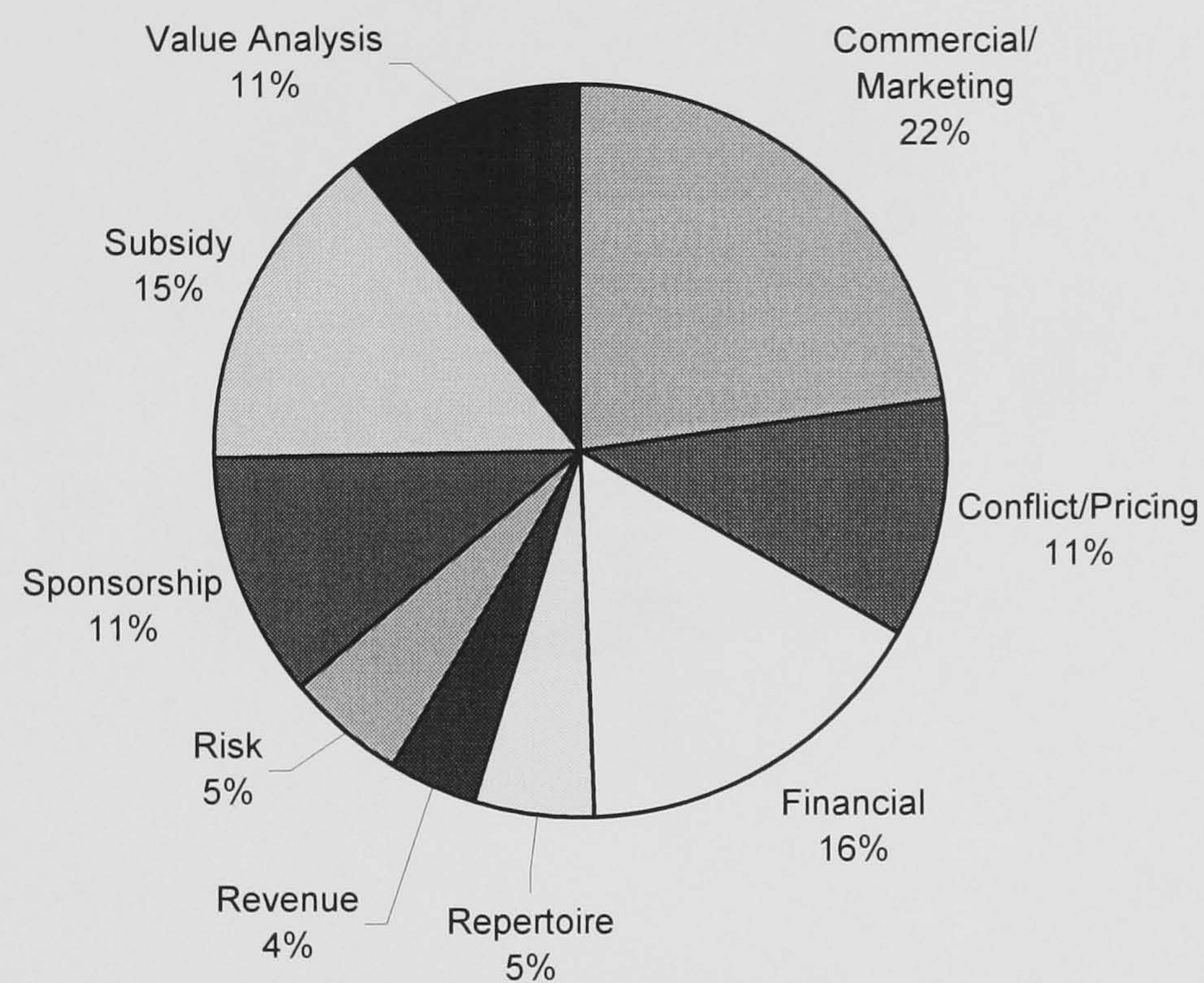
I think this is quite a big issue. I think starting off we all have to be quite clear about how we're defining profit, if you're talking about just financial profit which is what the commercial businesses are talking about and clearly we're not-for-profit. But I would argue that for a subsidised company of the arts, probably in general if you like the profit that we're talking about is not in terms of financial profit but actually the old cliché of quality of life and all of those kind of experiences and so on and so on where that will not transfer to a figure at the bottom of a balance sheet, it just doesn't happen. And, I don't think we should actually feel embarrassed or start beating ourselves up about that – I'm quite relaxed about that. If I thought that we didn't, if you like, create a profit in terms of people's lives or have a positive impact or experience on people then that would be a huge disappointment and I would say that would be an absolute tragedy and it would be irresponsible in terms of using subsidy in a reckless way. The fact is I believe the arts do play a valuable role and therefore justify if you like the financial loss against the spiritual or emotional or whatever profit that you create elsewhere. (Purnell, 2003) – BRB

Our Halifax sponsorship – they were giving us £450,000 a year and they did an evaluation of the value of the benefits they got in terms of PR and advertising and it was valued at over £1 million for the £450,000 investment. (Skipper, 2003) – NBT

So even there it can happen, absolutely right, but I think the case we make to our funders [*sic*] is that ... actually in terms of our Arts Council funding which ultimately is Treasury money, for every £1 they give us, they get 83p in the £1 back straightaway, that's without even doing the work on economic impact, that's just VAT on ticket sales, NI, PAYE and a few other things like that. So that goes back pretty much directly back to the Exchequer without even looking at the employment of the people we employ and what they then spend, all the economic impact of people coming into the city for concerts or anything like that. (Maddock, 2003) – CBSO

Profit and Not-for-Profit

Figure 5.36. Profit and Not-for-Profit - All Performing Arts



Profit and Not-for-Profit

Figure 5.37. Profit and Not-for-Profit - Dance

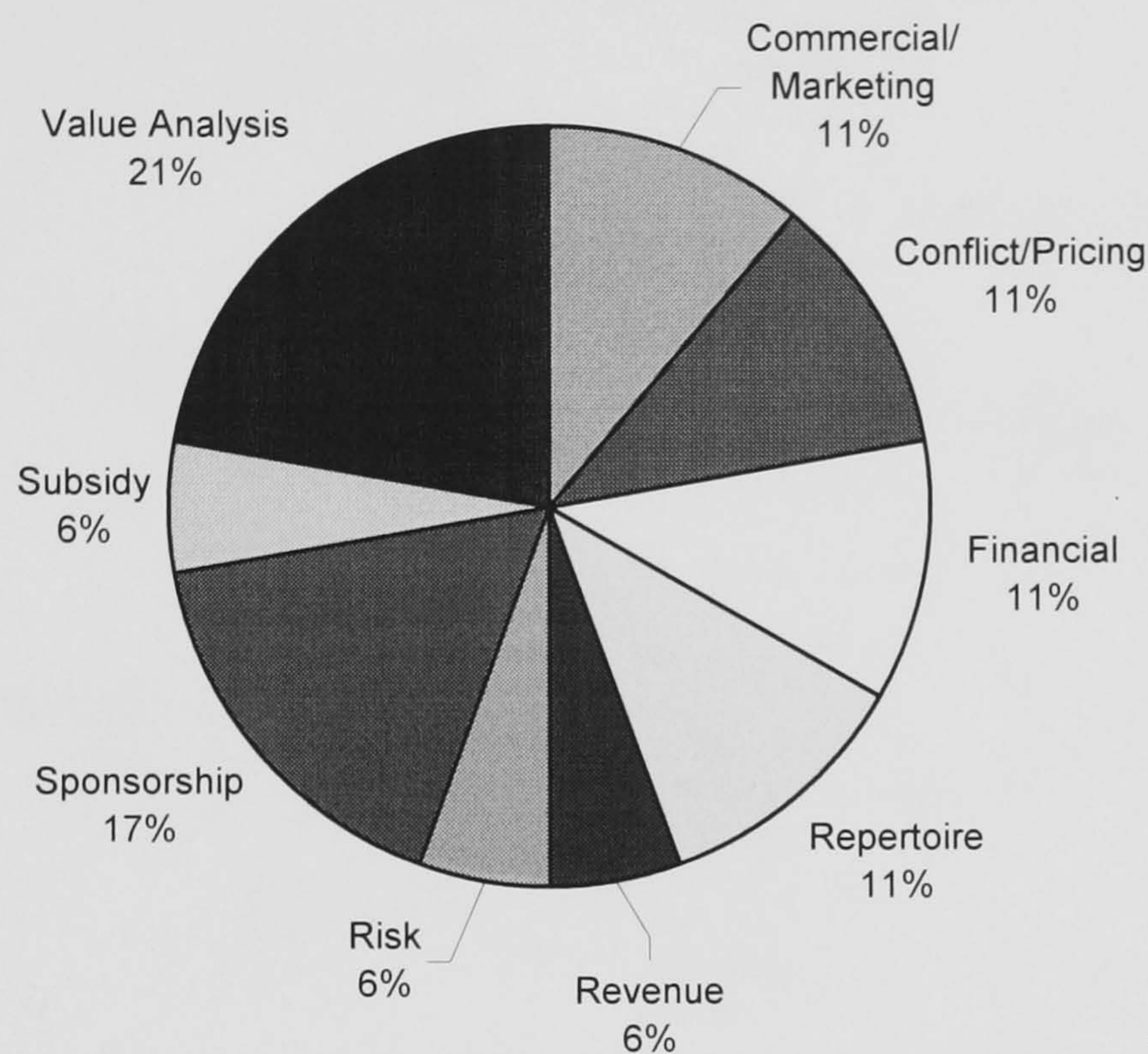
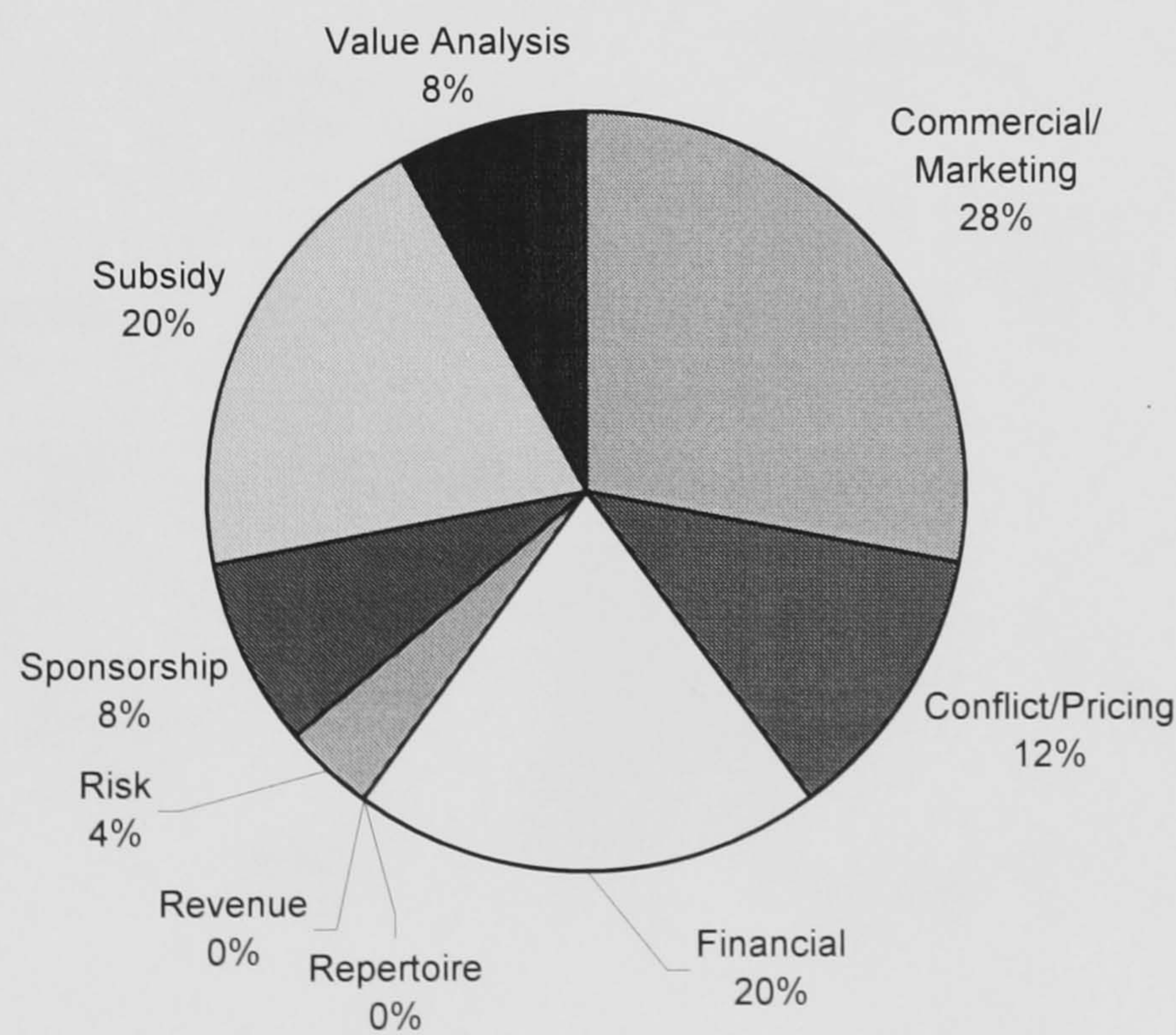


Figure 5.38. Profit and Not-for-Profit - Opera



Profit and Not-for-Profit

Figure 5.39. Profit and Not-for-Profit - Orchestras

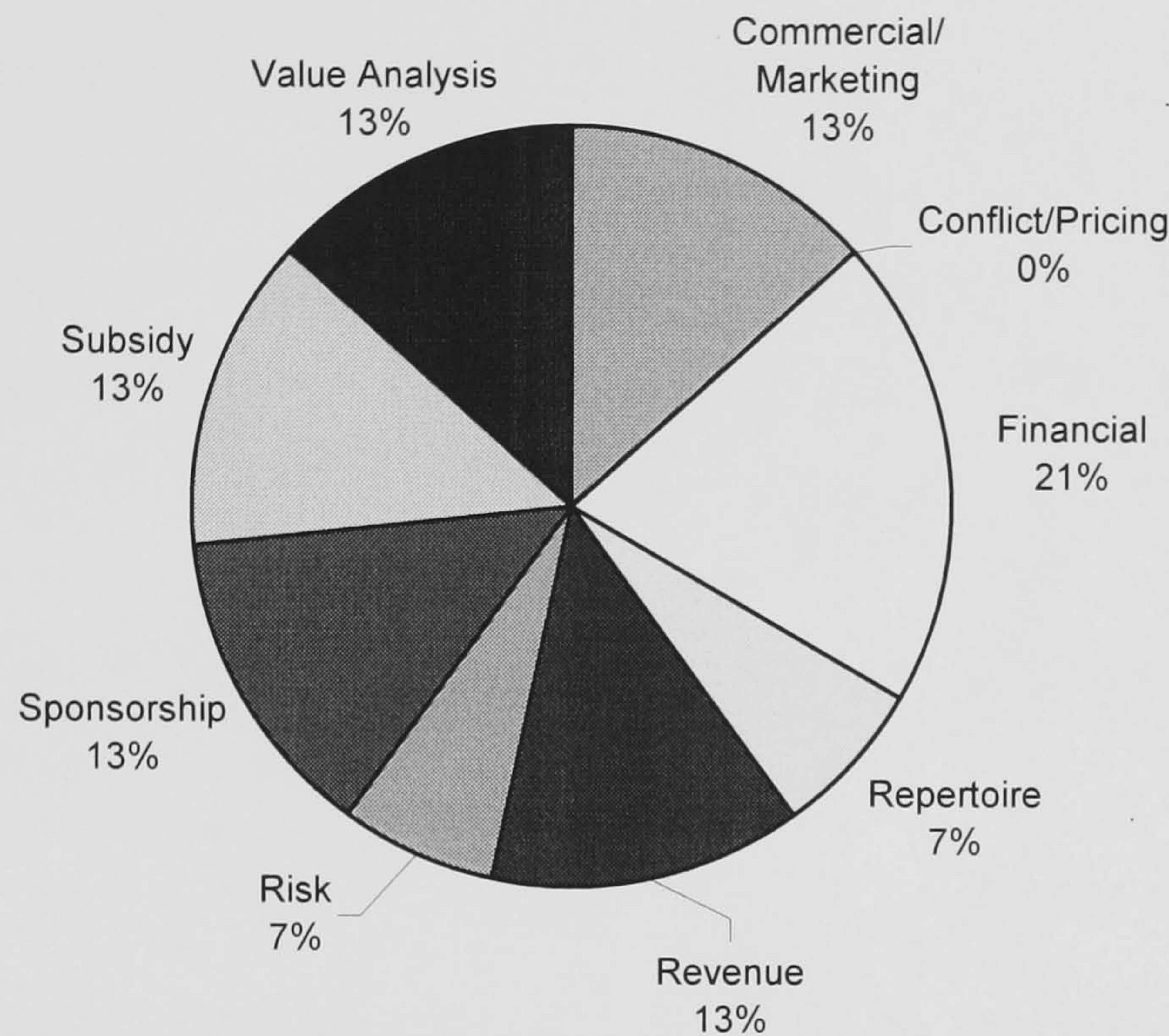
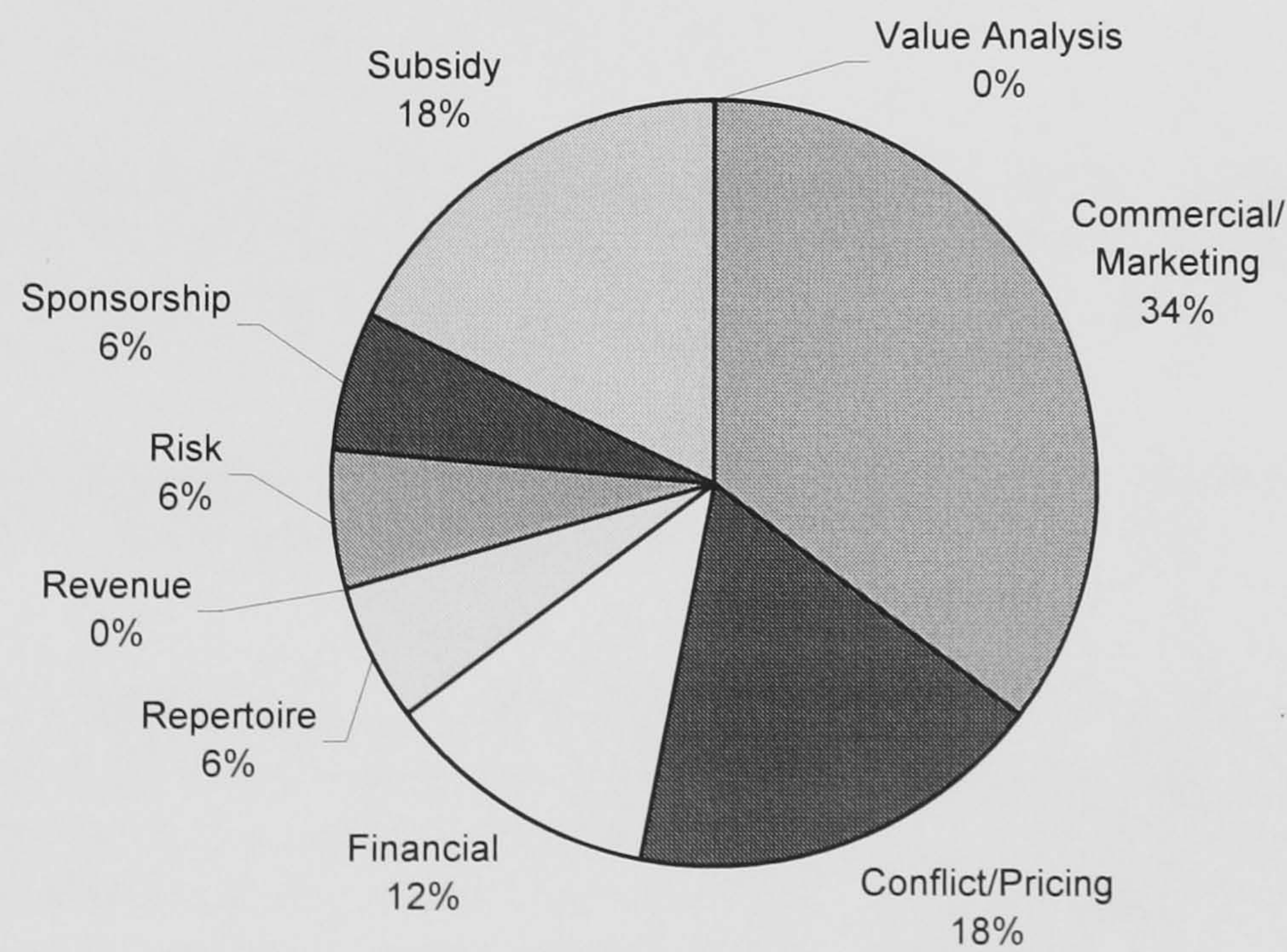


Figure 5.40. Profit and Not-for-Profit - Theatre



5.2.7 Quality and Excellence

The quality and excellence analysis is represented quantitatively by pie charts in Figures 5.41 to 5.45. Figure 5.41 shows the weighting of the themes across all art forms. The weighted analysis by art forms dance, opera, orchestras and theatre are shown in Figures 5.42 to 5.45 respectively.

Quality and Excellence – Across all performing arts: *performance* and *production values* were the most significant themes. In dance, opera, orchestras and theatre *performance* and *production values* were similarly the most significant themes. In orchestras, the weighting toward *performance* probably indicates a reliance on the musician's own instruments in comparison to other art forms.

A discussion of each of the quality and excellence themes, supported by relevant extracts from the interview transcripts, follows:

Creativity – Performers are challenged by creativity and that stretches the artistic and physical limits of performance. However, to facilitate the creative process it is necessary to have a suitable environment, not only physical space, and that means ensuring financial stability.

You challenge performers by creativity – my job if you like in a nutshell or the company's, we have to do two things, we have to have financial stability and increase creativity, that's it, top and bottom. (Purnell, 2003) – BRB

Yes, well you need to create an environment where there is a certain freedom of creativity ... and it's arguably hit and miss. (Mantle, 2003) – OPN

And, that is always the case [quality differences] because we have 110 people that are different, have different music education, different background and so on and the group that we have in the orchestra at any one time is moulded by the ideals of the organisation and also by the chief conductor. And, they might be people attracted to the orchestra because of the chief conductor or because the chief conductor has made opportunities by sorting out players that he doesn't think should stay. So you have a group of people that is moulded through that leadership process to form an orchestra that will have a particular character. (Walker, 2003) – LPO

Financial – It is up to the artistic directors, or producers where relevant, and other executive to create a supportive financial structure with adequate resources, and an environment in which artistic excellence can be achieved. There is a current fashionable need for big sets, to be seen to be doing large-scale quality or lavish productions, and a need to show off the money.

Quality can be hampered by lack of funding, you may have to produce cheap costumes and stuff like that. (Skipper, 2003) – NBT

Is excellence and world-class quality simply about having great enormous sets? Some critics would say that if you don't have big sets, what are you doing? You're wasting the money, you know, you're not showing off the money you're getting from the government. So that's in itself, quite a complex issue. (Hall, 2003) – ROH

How you ensure that whoever the leader is, that they have the resources to do the most excellent work, and I don't necessarily mean that you have to make big spectacular shows, but you have to ensure that in terms in which they are set themselves, they have reached that point. And, I think that's what good producers and executive directors do – that's their job fundamentally – to create a supportive financial structure and environment for artistic excellence to be realised. (Mellor, 2004) – LTH

Overall Experience – What makes up a successful arts entertainment experience and makes theatre attendance a quality evening for audiences? It is more than the artistic performance, it is the overall experience of the theatre and the supplementary factors: services, bar, air-conditioning and in-house food. It can be very subjective, but benchmarks for quality of service can be established.

Then the other thing which I think is important, is that there's a total experience that any consumer [a member of the audience] has when they come here is ... you can have the best ballet performance in the world, but the drinks are crap or you have to queue, or someone is rude to you, or there is someone in front of you and you can't see properly, or the air conditioning doesn't work, or the meal was over-priced and poor. In other words, it's not just about the performance, that's essential, but the whole evening. (Hall, 2003) – ROH

I think that [the theatre] is about taste and so I can enjoy someone's performance because they are charismatic or I love the way they channel their energy into

things. Whereas it may not be to Tobias's [Round] taste, he may think that person gave a good performance but for me it wasn't excellent, that's why I find it exciting. (Round & Nicholson, 2003) – DON

Performance – Quality is essentially down to performance, though the overall quality does depend on the excellent capabilities of others whether it is backstage, technical, costume or makeup. With varied patterns of performance there is a need to not let performance fall below a certain level, to establish a benchmark standard. It is also essential that the impact of performance should not be impeded by the quality of the experience.

I think you get that quality and you get that excellence by challenging performers and you challenge performers by creativity. (Purnell, 2003) – BRB

It is not just quality on the stage. Although, at the end of the day people pay to see our dancers dancing they don't pay to have meetings here in the office or to see how the technical department works; we're the backstage boys, they come for performance that must be the most important thing. (Nourse, 2003) – ENB

Quality is the number one rule – it's what makes everything work. You've got to have the highest of standards and the quality is what brings the audiences and quality is what lifts the bar for the artists and inspires the young when they hear something that is so astonishing that just moves them, and it changes their life. So quality is everything, yes. (Doran, 2004) – ENO

Well, you know, have you got world-class dancers? Have you got the great conductors coming through? Have you got a varied pattern of performances? (Hall, 2003) – ROH

Production Values – High production values are associated with high standards of technical excellence, for example, in casting, performers, lighting, and scenery, however there is a need to establish basic standards of excellence. Quality is the potential of that basic standard of excellence to achieve memorable arts performances and which is also a part of the risk factor.

We want to give of our best at all times, and it is clearly from the point of view of dancers, from the point of view of musicians who play all these wonderful scores which is so wonderful with the ballet repertoire – such a wonderful selection of music. Quality of presentation and the way in which the scenery is changed, the way the lights change, it's not too noisy, all those things are absolutely and critically important. (Nourse, 2003) – ENB

If we've got excellent facilities, that's marvellous, [but] it doesn't actually guarantee us any better quality performance – because actually at the end of the day we can provide you with a much nicer rehearsal room, but you've still got to personally rehearse and you've still got to personally perform. The room itself doesn't make you any better it just gives you a better environment in which you need to personally be better... But, I believe it to be true, again I think it's partly you set up the excellent base, the base is excellence, the quality is the potential of that but it's not guaranteed. (Mantle, 2003) – OPN

You're looking at the orchestra say: playing well, the dancers dancing well, the choreographer having come up with interesting steps, the lighting and the set. All those things make the quality, and if you've got the excellence I guess in each of those areas then that makes you a final quality product. (Skipper, 2003) – NBT

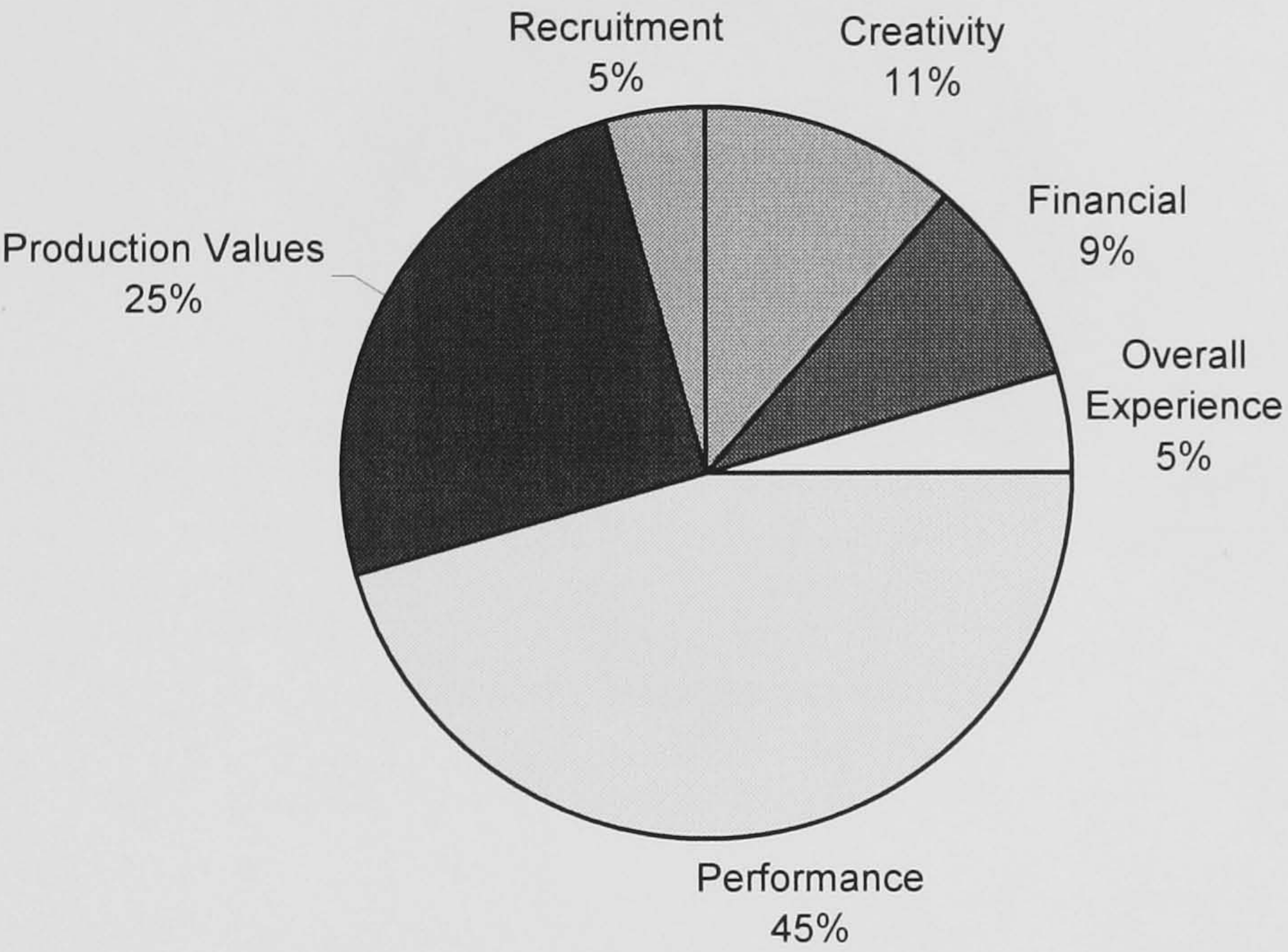
Recruitment – Recruitment must be of the highest affordable quality. World-class arts organisations recruit world-class and elite artistes and performers subject to financial resources.

So regardless or whatever, you have better dancers because they have more opportunity; therefore, our recruitment is ... our recruits are of a higher quality. (Wyatt), 2003) – RDC

Well, you know, have you got world-class dancers? (Hall, 2003) – ROH

Quality and Excellence

Figure 5.41. Quality & Excellence - All Performing Arts



Quality and Excellence

Figure 5.42. Quality & Excellence - Dance

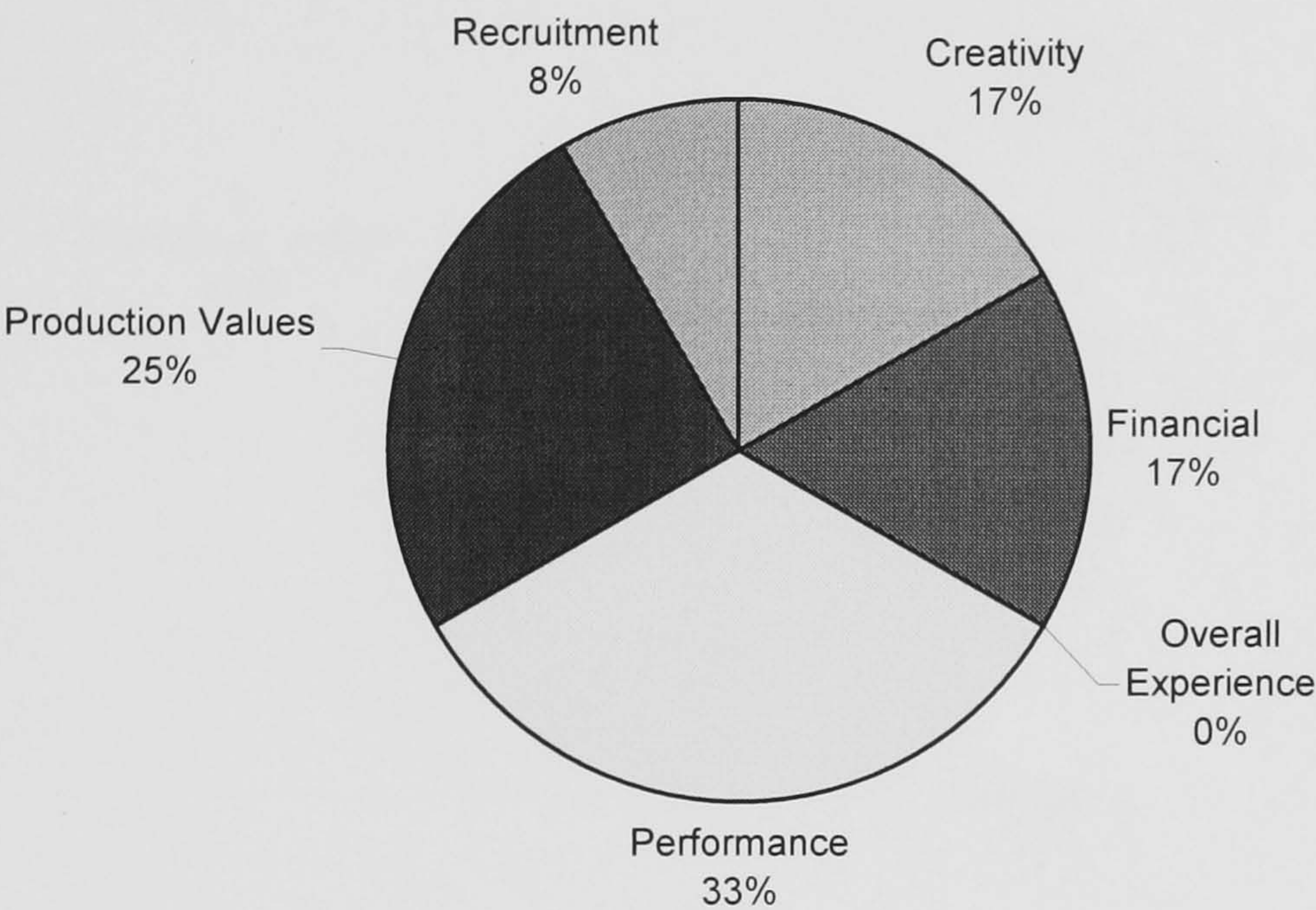
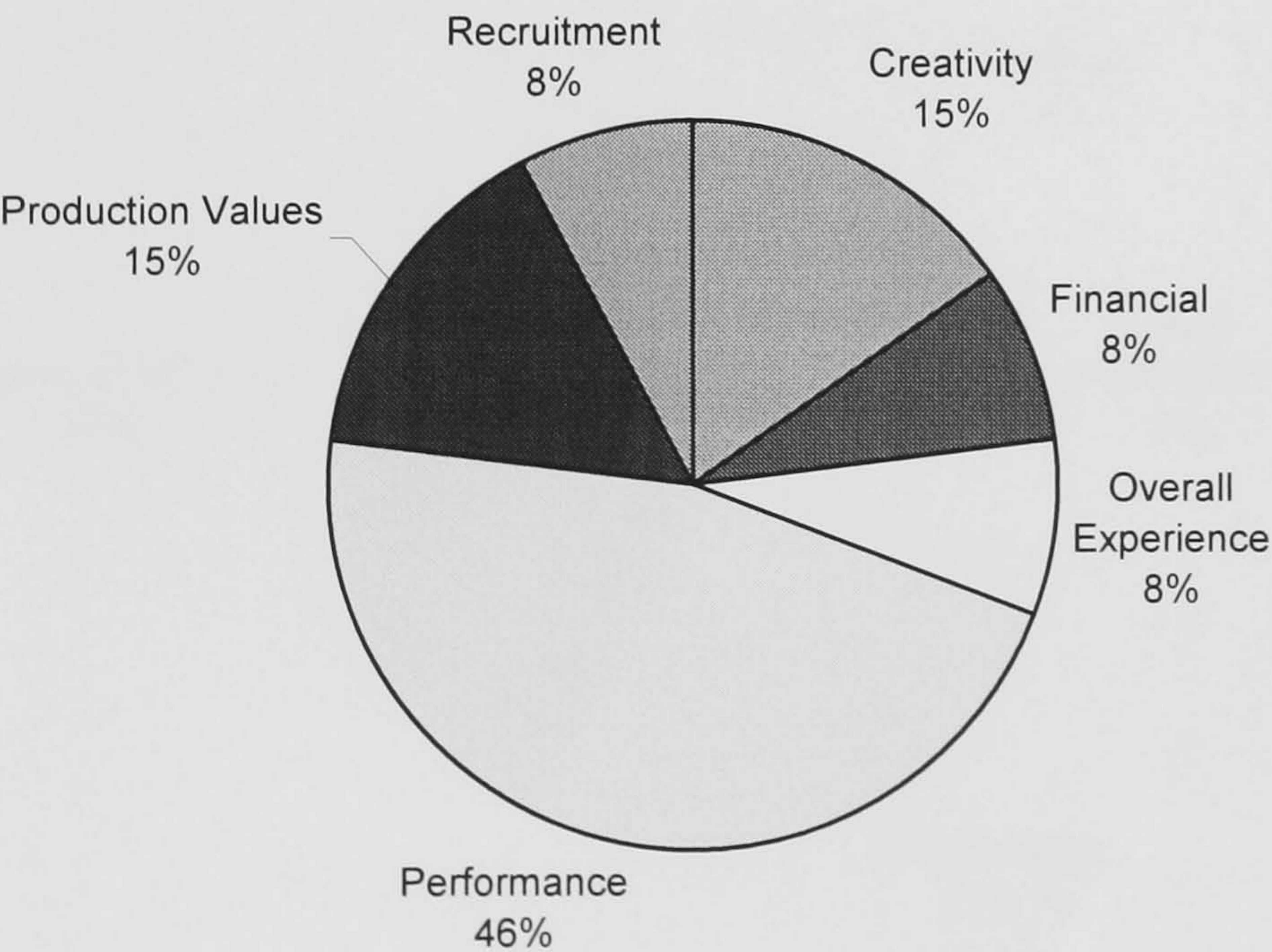


Figure 5.43. Quality & Excellence - Opera



Quality and Excellence

Figure 5.44. Quality & Excellence - Orchestras

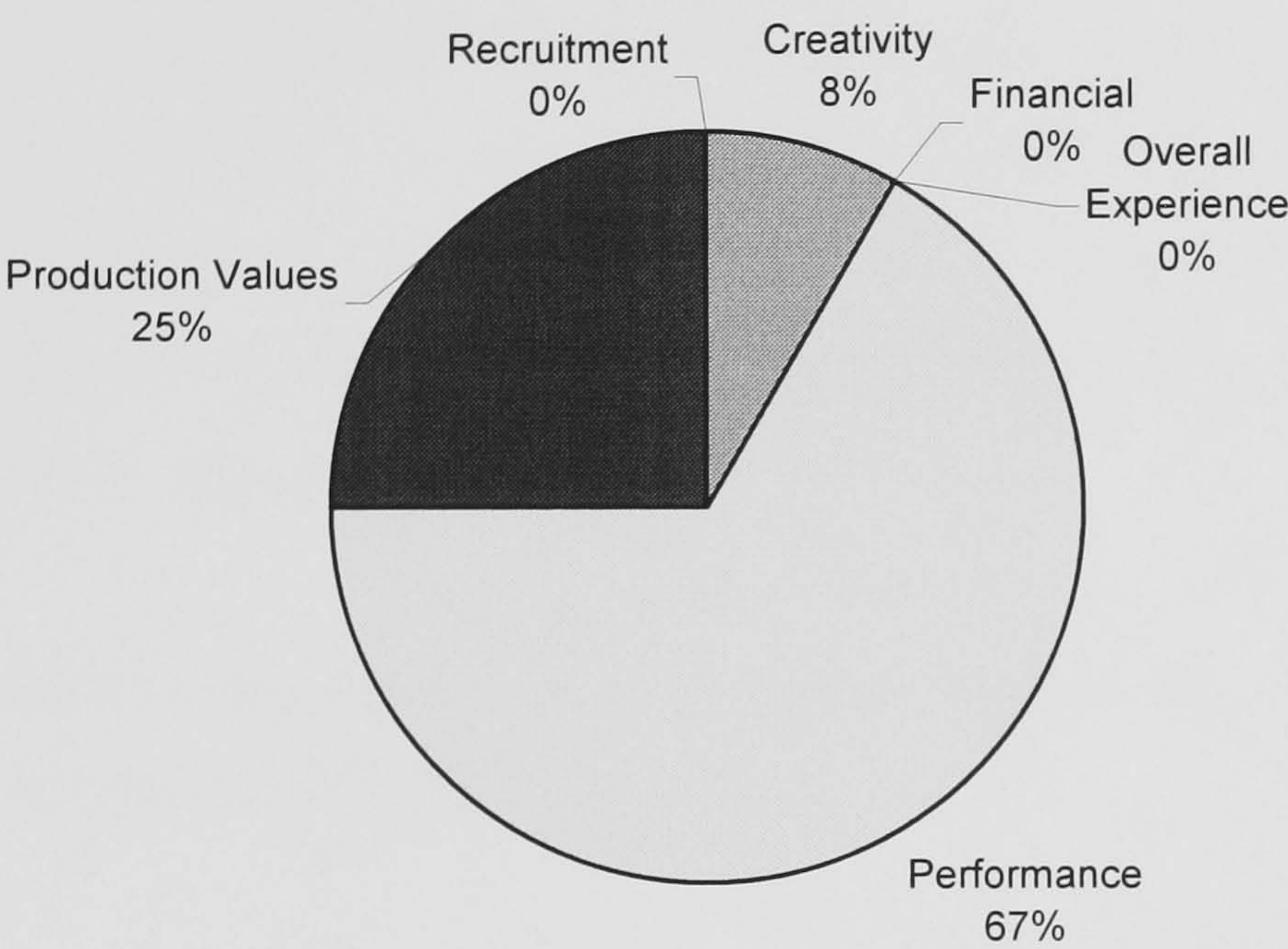
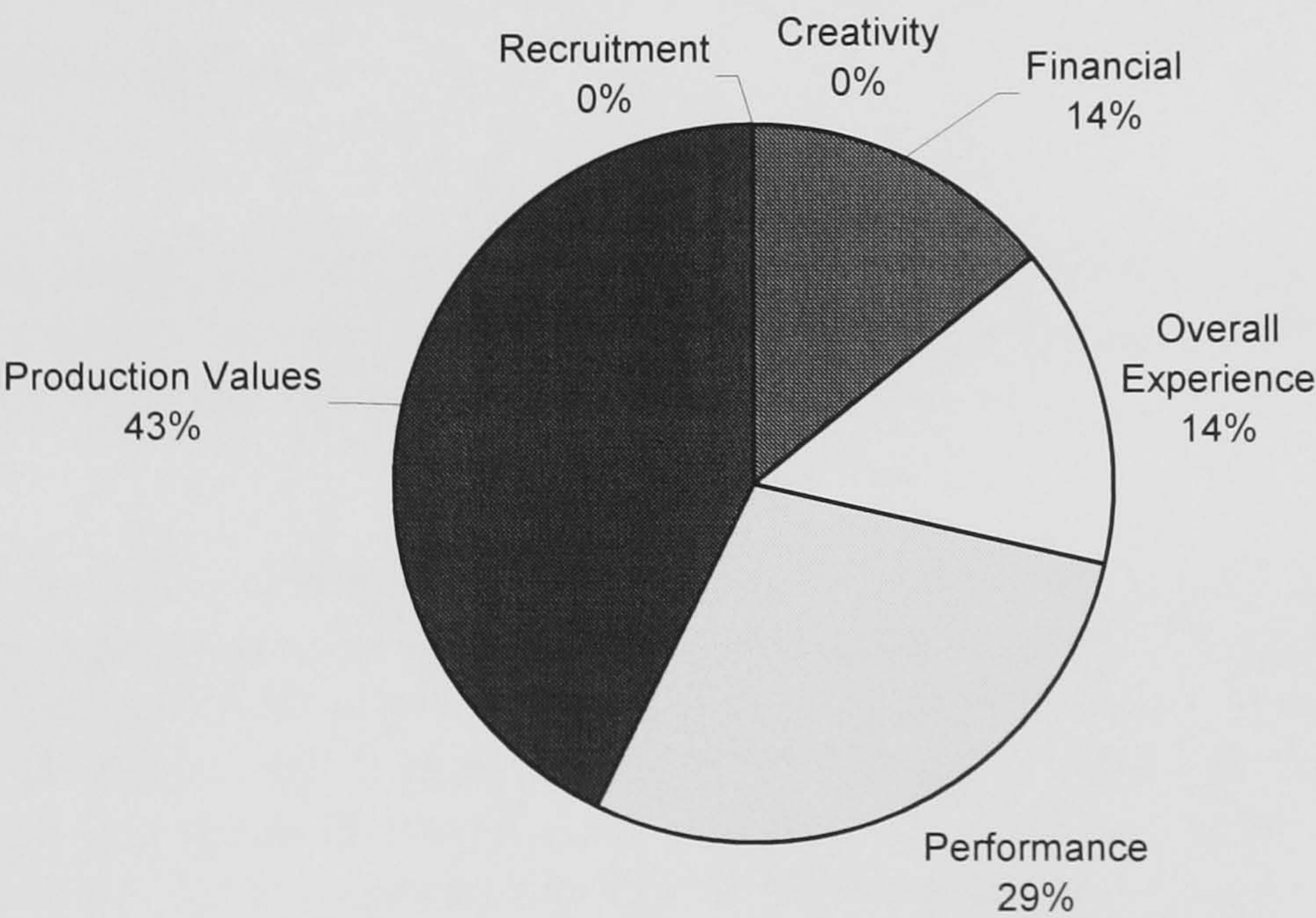


Figure 5.45. Quality & Excellence - Theatre



5.2.8 Social Inclusion

The social inclusion analysis is represented quantitatively by pie charts in Figures 5.46 to 5.50. Figure 5.46 shows the weighting of the themes across all art forms. The weighted analysis by art forms dance, opera, orchestras and theatre are shown in Figures 5.47 to 5.50 respectively.

Social Inclusion – Across all performing arts: *community* was the most significant theme. In dance: *choice* was the most significant theme. In opera: *community* and *education* were the most significant themes. In orchestras *community* and *cultural* were the most significant themes. In theatre: *choice*, *community* and *cultural* were the most significant themes.

A discussion of each of the social inclusion themes, supported by relevant extracts from the interview transcripts, follows:

ACE Policy – There is a perception that the Arts Council of England requires arts companies to take action on social inclusion. Nevertheless, most performing arts companies have developed their own very successful social inclusion policies. However, there is a certain amount of policy confusion in this area as to ACE social inclusion requirements.

The demography that we are very much aware of is that the people that have the time and money are not the young people, yet the Arts Council fund that [other] area –you know the situation? (Wyatt, 2003) – RDC

Our social inclusion thing is something that has developed. In fact it's developed to a greater degree than any other aspect of the orchestra's work. A lot of people including myself were a little bit cynical of it and said: 'Well are you doing that because the Arts Council want to do that?' As it happens the Arts Council make no stipulation that we do this work at all, they don't say you don't get your grant if you don't do this – there's a perception that oh I'm sure the Arts Council demand it. Yes, I'm sure the Arts Council do like to see something like this but there's no requirement I suppose. (MacLay, 2003) – RPO

Choice – Making a choice is a normal and rational act of a responsible individual; people have a choice and no arts organisation actively excludes anyone. Arts organisations are particularly concerned about social inclusion and they responsibly pursue their obligations to be socially inclusive. However, people may still choose not to participate in any particular art form, either as a member of the audience or as a performer, as the art forms may be seen as culturally or ethnically unattractive compared to other art forms and other types of entertainment.

Across a range of a year of BRB's programming, there are people which would no more come and see *Giselle* than fly, [yet] there are other people that would come to a jazz triple bill ... So actually what you're saying is, across a year hopefully you're going to produce enough material, enough range of product that hopefully at some point you increase the amount of opportunities to engage. You can't actually make somebody go at the end of the day but that's what you're doing, I mean this notion, this is something clever or new, what performing arts company would ever actively exclude somebody, it's nonsense. (Purnell, 2003) – BRB

That is our market and we shouldn't ignore that, we all know dance, you can sell more to the same people and there will be people who will never convert to dance. (Wyatt, 2003) – RDC

I came from a hugely humble background, and I came to the Festival Hall about the age of eight or nine in the cheapest possible seats. And, I know hundreds people who hadn't got two pennies to rub together who love great orchestral music and that's all that really matters. So thankfully the art form we're working in, it kind of embraces the whole world, it's really good. (Whelton, 2003) – PHO

Community – Community is about inclusiveness for the local populace including all of the demography, ethnic groups and disabled groups. There are possibilities for new audience development from within the community. However, there seems to be lack of focus in this area, a scattergun approach seems to be evident, and that may take the arts organisation away from its own brand image. Following an inclusive and charitable agenda can conflict with the commercial approaches necessary to run a successful arts organisation.

It means are we considering ... are we thinking about and representing our local community, are we reaching out to them, and are we speaking to them being inclusive of society especially since we are in the centre of London. (Round & Nicholson, 2003) – DON

I had a plan, and I'm going to have to put it off now because I've had so little support from the Indian cultural associations ... Just to think of addressing one particular area that has a very large South Asian middle-class community, who never cross the threshold of the theatre, and they do cross other thresholds which are signs of ... I don't know what you'd call it, social aspiration. They join golf clubs, they join rotary clubs, they are doing all that kind of stuff so they display the other characteristics of our attendees and yet we don't get them in. (Conway, 2004) – ETO

Yes, actually there is a younger audience and actually that's very rewarding and particularly on tour there's a younger audience, because you're in a touring town for less time so anybody of any age who wants to go, goes on that night. So, if there are quite a lot of young people who want to go, they're all there together. Here they're a bit more spread out because we do more performances here. So when you look at the audience it's not so evident ... it always slightly worries me but there's nothing I can do about it because you find a certain amount of the ethnic communities are in a sense very closed, they're actually less interested themselves in being included. (Mantle, 2003) – OPN

The most gratifying thing to get out of it [educational programmes] is when the groups of people that we're working with throughout the year, when they do actually come as a group of shall we say fifty to the Festival Hall or the Albert Hall – they get a chance to see the musicians again that they've been working with over the year in the rehearsal. And, then they come to the concert with the rest of the audience and – almost without fail, no matter how disenchanted they might have felt about classical or orchestral music beforehand, almost without fail they are the most reactive and responsive of the audience. Afterwards they stand up and cheer and shout because they feel part of the orchestra. They know the musicians, they've been seeing these people, they know that they're just like their mums and dads, they're just musicians, they're not doctors or nurses or architects or road-sweepers, they're musicians. But they're human beings and just because they look different when they're on the platform, for them to see them all afterwards, yes, it's very gratifying. (Maclay, 2003) – RPO

Cultural – Cultural diversity in terms of a changing population, both demographic and ethnic mixes may require a radically different and a commercial approach to audience development so as to reach the widest and the most heterogeneous audiences.

We also have the real marginalisation of classical music from television which is I think a much bigger issue, it's great for the listeners but actually most people listen

to it for background music. It's designed that way, that's what they want to be; they want to be the soundtrack to people's lives, rather than something that they actually engage with. Television is more active, but classical music is almost invisible on television so that's I think quite a problem for us because you become marginalised within mainstream culture. (Maddock, 2003) – CBSO

You might have seen in the literature that cultural diversity, both internally and the people that we recruit and employ, is key. And, part of our funding position is to take steps to improve cultural diversity as part of our funding position from the Arts Council. Where we have taken what we hope is a leap to help us and as a catalyst to speed the processes. We have given Push, who are a black-led arts organisation, a home within the organisation as a resident company. (Constable, 2004) – ALM

I think the question is, 'Is there a business case for social inclusion' from the business point of view? Is there an argument that you are more socially inclusive, that's an interesting area ... For instance, the whole question that has become very pertinent recently issues around culture and diversity, and the fact that in a city like London ... they reckon that in five years or so 40 per cent of the population will be non-white and that with a different cultural agenda perhaps and therefore a market place opportunity is there to respond to. Therefore, there are issues around ... ensuring who your potential audience is ... and that being conscious of that will require addressing issues around inclusion, exclusion, access, et cetera ... is good marketing and good business practise. (Mellor, 2004) – LTH

Education – There is universal recognition of the crucial importance of education, and for the development of quality educational programmes. Education also extends to informational availability, for example, the availability of detailed information on arts company's web sites.

I think from our point of view, the absolutely key thing is to ensure that the work we do in the education programme is of the highest possible quality. Because although education is primarily devoted to young people we deal with people from all walks of life all ages, elderly as well as young people. (Nourse, 2003) – ENB

We've just got a new director of education and access ... and we are diversifying the things that we do because it's important. (Skipper, 2003) – NBT

I should say that we are currently evaluating and investigating our educational programmes and looking at expanding on that. We're not complacent but we want to look at what more we can do. (Round & Nicholson, 2003) – DON

Partnerships – Partnerships with schools, educational institutes and other art forms are being developed, but there is crucially a need to provide adequate funding.

We like always to enter into partnerships whether it's with Roehampton or whether we get funding from the City of Westminster to carry out a very extensive education programme within Westminster. And, then there's the partnership we had with various schools and indeed with the City Council ... and when we go around the country, and so the types of partnerships will vary depending on whom the other person is. (Nourse, 2003) – ENB

I need to find more money for it [educational partnerships] – I think it's very important. (Doran, 2004) – ENO

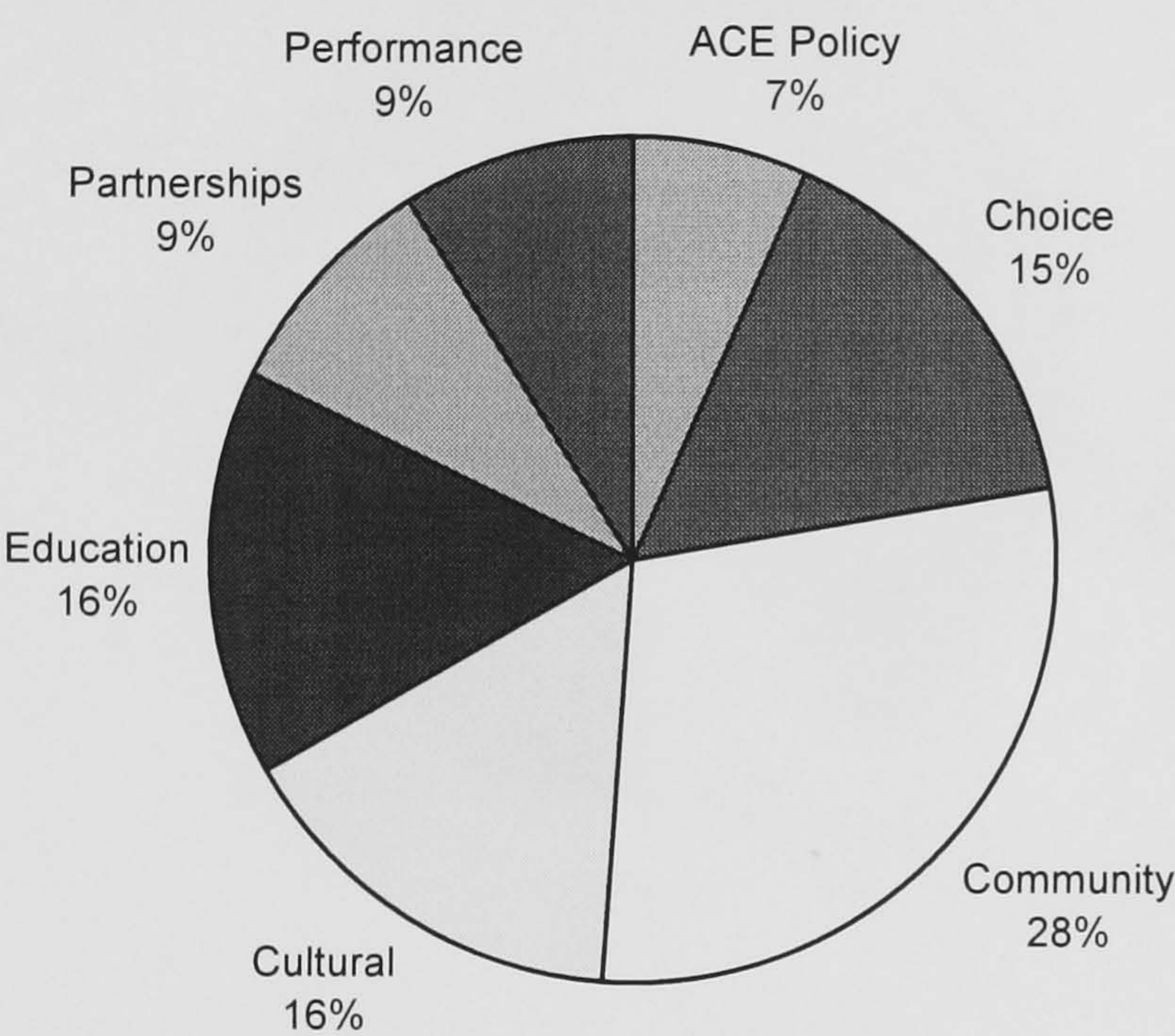
Performance – Everything that is produced for the main stage and matinees, or for educational purposes, should be of quality. Quality of performance transcends obstacles to social inclusion.

If Placido Domingo were singing he'd sing that school matinee – he wouldn't just do the evening performance for the people that had paid top-price tickets. He would do that because the quality was so important. That's something that we believe in very strongly at the ENB that whatever we do in education and indeed on the main stage it must be of quality. (Nourse, 2003) – ENB

I've often found at times when I haven't necessarily wanted to go and see something, when you hear something is really amazing all of a sudden you don't care where that is ... Jerry Springer [*Jerry Springer the Opera*] – I never would have gone to see Jerry Springer but everyone said that 'I don't want to go to the National I work hard all day I'm hungry I want to eat' ... Everyone said, 'go and see Jerry. It's the best play, the best musical. It's original' ... none of that stuff mattered anymore. The thing that transcended all of the obstacles was the quality of the work that is being produced. (Round & Nicholson, 2003) – DON

Social Inclusion

Figure 5.46. Social Inclusion - All Performing Arts



Social Inclusion

Figure 5.47. Social Inclusion - Dance

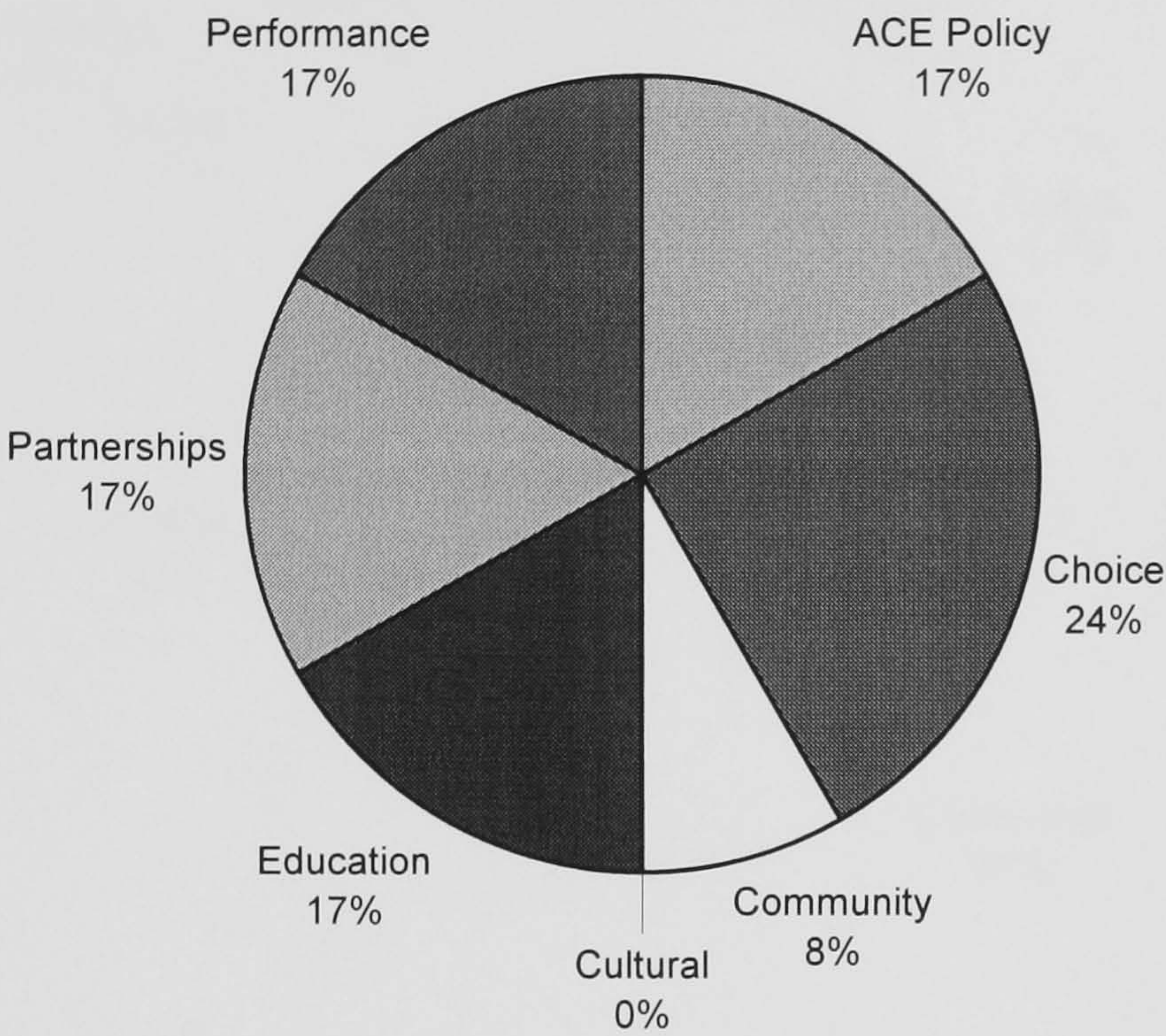
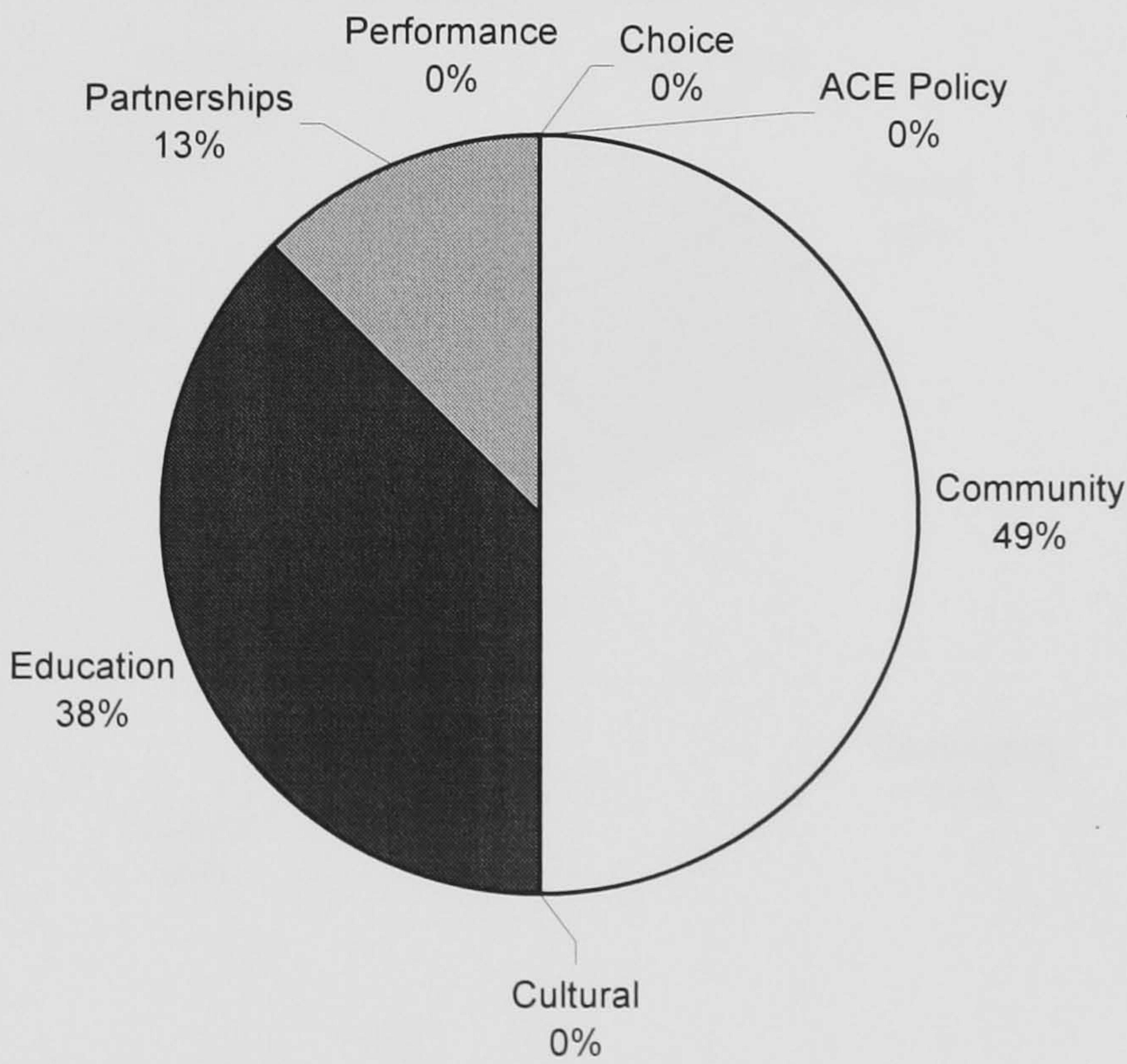


Figure 5.48. Social Inclusion - Opera



Social Inclusion

Figure 5.49. Social Inclusion - Orchestra

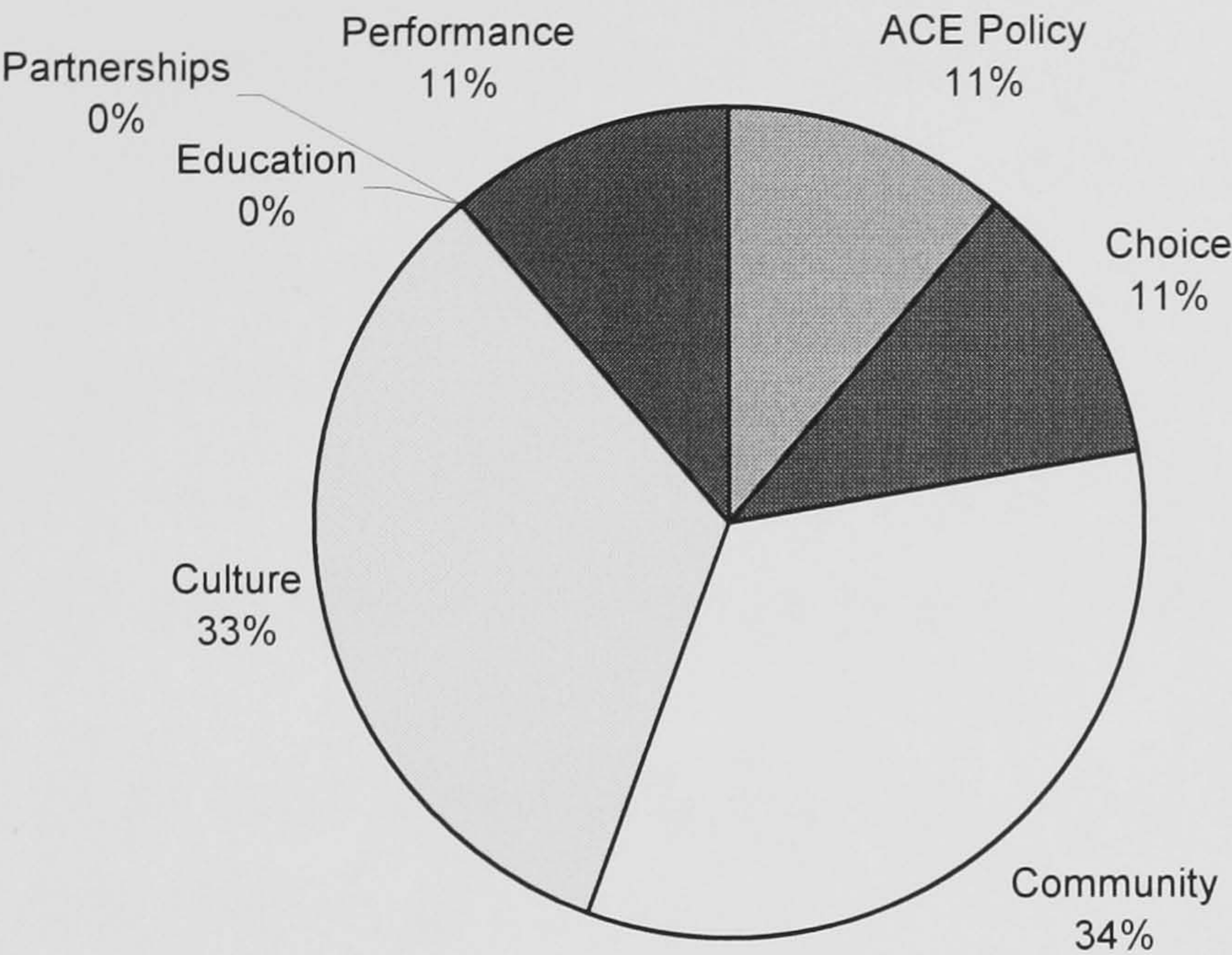
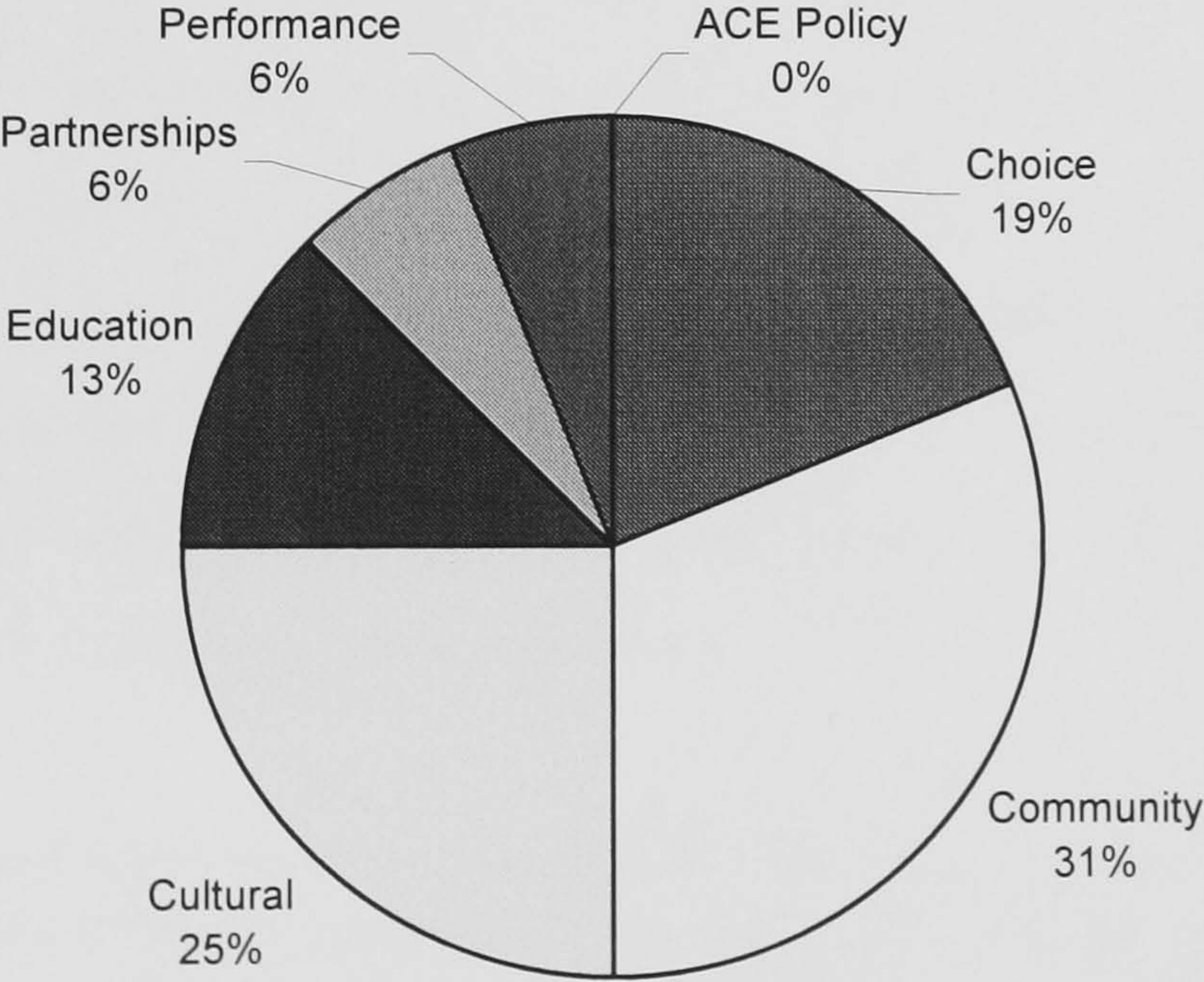


Figure 5.50. Social Inclusion - Theatre



5.2.9 Technology

The technology analysis is represented quantitatively by pie charts in Figures 5.51 to 5.55. Figure 5.51 shows the weighting of the themes across all art forms. The weighted analysis by art forms dance, opera, orchestras and theatre are shown in Figures 5.52 to 5.55 respectively.

Technology – Across all performing arts: *broadcasting and new media* and *building and venues* were the most significant themes. In dance: *financial* and *stage equipment* were the most significant themes. In opera: *access*, *broadcasting and new media* and *building and venues* were the most significant themes. In orchestras: *access*, *broadcasting and new media* were the most significant themes. In theatre: *broadcasting and new media* and *building and venues* were the most significant.

A discussion of each of the technology themes, supported by relevant extracts from the interview transcripts, follows:

Access – Captioning and surtitling is seen as essential for increasing and widening access. There are basic projected systems in use in some theatres and hi-tech systems, such as the seatback screens installed at the Royal Opera House. They can be used for the audio-challenged and to provide increased awareness and understanding of the performance by providing translations of non-English operas. In general the most significant factor holding back theatre installations is cost and the issue of financing. The Royal Opera House's airline-style seatback screens for English language translation cost £6m, and was privately funded by Alberto Vilar. In the case of orchestras other electronic media formats can provide access, for example, web-based streaming video and audio.

We did *Manon* last night, we haven't done *Manon* for ten years in French and it's not a difficult story to follow and actually the music tells you the story but there's a lot of conversation in that piece, and it was very interesting – you could sense the audience's reaction to the piece. There was another dimension going on [surtitles] because they were seeing all this text and actually in a rather colloquial way, so they were finding it I think quite entertaining in a sense, what was actually being said. So we are doing that now, but not for opera in English. (Mantle, 2003) – OPN

So I think there are ways in which various kinds of electronic media or other ways ... can come overcome of those things [access]. I think a slight note of warning, often the cost of doing that to the organisations is significant and that's fine. We all want to grow our audiences and speak to as wide as possible an audience, get all the messages right about access and inclusion, but actually products do go from being something that people are used to paying for to being something that is free. (Maddock, 2003) – CBSO

I would imagine but there we are, if you can't actually put it in the media or the medium that they can approach so easily with the press of a button, then we're discounting a big chunk of our audience before we start and so it's very important for us to do that. (MacLay, 2003) – RPO

Administration – Developments in desktop computers have allowed the computerisation of many office procedures, including improved communications, e-mail and video conferencing capabilities, thereby revolutionising office procedures and bringing efficiencies to administrative tasks. Technological advances have also created opportunities for shared education workshops and web-based e-learning programmes.

I absolutely agree, I mean obviously technology is there to help you and to allow you to do what you do better and to some extent may change the way you do things and so we do all of that – obviously there are huge gains to be had. We've done video conferencing and shared education workshops, and we're doing a big Birmingham bid for learning on the Internet. (Purnell, 2003) – BRB

Certainly for us as a company, at ENB, everybody is computerised. Email is an effective, best way of communicating with people, though it does bring up other problems. (Nourse, 2003) – ENB

Broadcasting and New Media – The World Wide Web is seen as creating many opportunities for arts organisations, from ticket sales through to merchandising and on-line sales. With a wider uptake of broadband facilities, broadcasting via web-based video streaming is seen as a viable option. In future, theatres may well include a video desk installation sitting alongside traditional lighting and sound desk. DVD (Digital versatile disc) technology also holds opportunities for productions within the

performing arts. The DVD format has already had an impact on orchestral recordings in many ways. In Spain, the Liceu Opera House, Barcelona, has combined the latest video DVD facilities in-house to produce DVD recordings of live opera. In the US a number of ballet companies, including the American Ballet Theatre, have launched recordings of their live performances. Notwithstanding the major theme of live performance, broadcasting and electronic media can reach a wider audience and create a greater impact for creative works. Broadcasting and new media technology will become increasingly important as technologies converge.

Now, once you postulate the sort of digital broadband world with recorders [digital video] then the possibility of opera houses saying and theatres saying, 'We'd like to be there, we'd like to offer you a chance of seeing, for a pound, what we've done tonight.' I think that's the world you've got to prepare for! (Hall, 2003) – ROH

Yes, we all want to be positioned to do as well as we can but as I say it probably is more on the grounds of broadening the audience and perhaps driving people back into the concert halls than it is from any direct revenue stream. Because I can't see revenue streams ... and you have all this fragmentation of media markets and broadcasting markets, I can't really see ... you've got far more outlets, each of them with far less money, I just can't see that it's going to be a major revenue stream. (Maddock, 2003) – CBSO

DVD is an incredibly new format and clearly has taken off. So DVD is one of the most important areas of future work for us, it's going to be very, very important indeed, and we are considering how to get into that market, and how to do it in a way which enables the orchestra to hold as many 'rights' as it possibly can. So this is the big thing for us. (Whelton, 2003) – PHO

Yes, video is what I'd say it been a long time coming but it has come. Bill Dudley's designs for *The Coast of Utopia* [a Trilogy] took a huge step forward, and other people are using it. There has been a certain amount of scepticism about it. Bill Dudley [Set Designer says in a recent interview, 'I think the time will come when just as you expect to have a lighting desk and a sound desk there will be a video desk with someone sitting behind it.' (Starr, 2003) – NT

Building and Venues – Technology can add enormously to artistic creativity; however, the latest technology is often restricted to newer and larger theatres. There does seem to be a lack of enthusiasm for technology in smaller theatres and its impact on creativity and entertainment is therefore, less. The importance of live

broadcast live relays to public open spaces should not be underestimated as they are seen as particularly attractive in introducing certain art forms, in particular opera, to the public.

I think there's a historical influence of where the lottery money came into play. Covent Garden was in there first 'banging the drum' and got an awful lot of money and this is now history but there was an explosion, particularly in the popular press – in the Sun. So, with ENO a negative response, that is, came in, it was very hard for a second opera company to get the funds that were needed here to do a whole proper restoration. So what we have is a restoration as opposed to a new build, which was really just restoring the building – the front of the proscenium arch to its original glory in terms of how it looks and making it more spacious – the front of house spaces but no, there's no fundamental change to the stage technology. (Doran, 2004) – ENO

For instance, one of our nightmares is Brighton, we sell well in Brighton but it is what we call a hemp house and so everything is still on rope, so we can't actually hang much. We can't 'fly' much because technology is moved on beyond the state of the theatre but it is a listed building. So technology, you can't always use it. (Wyatt, 2003) – RDC

In different ways, from web ticketing to catchments performances. The problem with technology, in stagecraft terms, is that it's quite short-term because designers and creative teams get a new piece of equipment and work with that. And, then another piece of equipment comes and light designers want to use this and so it's quite hard to keep your building when it's this size organisation to a spec that some would say the larger houses are able to do. (Constable, 2004) – ALM

Financial – There is an awareness of the crucial importance of technology in many areas; however, technology comes at a cost, and there appears to be inadequate finance, within the arts generally, for the funding of new technology. Partnerships can be of financial benefit, but new sources of funding need to be found if arts companies are to make the best use of current and cutting-edge technology.

Our computer system here in our offices in Jay Mews – the email system works very well but I have to say the systems generally not as reliable as we would like, and it does crash rather more often than we would want. But, we simply do not have £40,000 to £50,000 necessary to install new equipment and then more importantly out of the revenue budget ... [have] an IT Manager running around the building sorting out all of the problems the instant they happen, because that's the other key problem, we don't have that. (Nourse, 2003) – ENB

But I guess it just changes all the time, and one goes as far as one can with the funding that's available to develop the technology. (Skipper, 2003) – NBT
People want to video the orchestra in performance rather than just buying a Beethoven symphony and playing it. They quite like the idea of seeing it and that's quite true, it is more exciting. What has happened in the past is that it has been financially prohibitive because the sales are not fantastic. We've had to move forward and say 'no you're quite right, we understand that you can't pay out hundreds of thousands of pounds up front, you're never going to get your money back'. And, we've tried to introduce a system now and say 'look let's all be partners in these things, we understand, we want the exposure for the orchestra'. Of course we want our public to enjoy the performance of the orchestra to the highest degree and if they've got this equipment to play it on – fantastic. But what we'll do is, if you're going to put in the hardware to record it, I'll supply the talent to do it and then we'll split it, whatever proceeds there are out there. (Maclay, 2003) – RPO

Rights – The issue of rights, both performing and phonographic has become an issue for publishers and performers given the continual advances in new technology.¹⁸
Many musicians are increasingly concerned about receiving proper rewards and payments and are therefore naturally concerned to acquire and hold as many rights as possible.

I think in terms of these new technologies music has been quite slow to respond, it has been very, very tied up with rights issues, both in terms of performance and also in terms of copyright holders, publishers and so on. (Maddock, 2003) – CBSO

I think that this is another interesting area which we probably haven't got time to talk about ... The whole question of rights ... and also actors now are increasingly concerned about, proper reward and payment for endless repeats on the Internet, DVD, et cetera, which is way beyond the resources of the Lyric to address but it is an issue there. (Mellor, 2004) – LTH

Stage Equipment – In recent years there have been significant improvements in many areas of stage technology: sound, lighting, communications and computer-aided special effects. However, by far the biggest impact has been in the area of lighting; sophisticated computer-controls have allowed considerable flexibility in lighting types. Some theatres have also introduced state-of-the-art back projection systems

¹⁸ Significant performing rights organisations include the Performing Rights Society (PRS) and Phonographic Performance Limited (PPL).

that allow more creativity, generally, and create opportunities for greater innovation in artistic works.

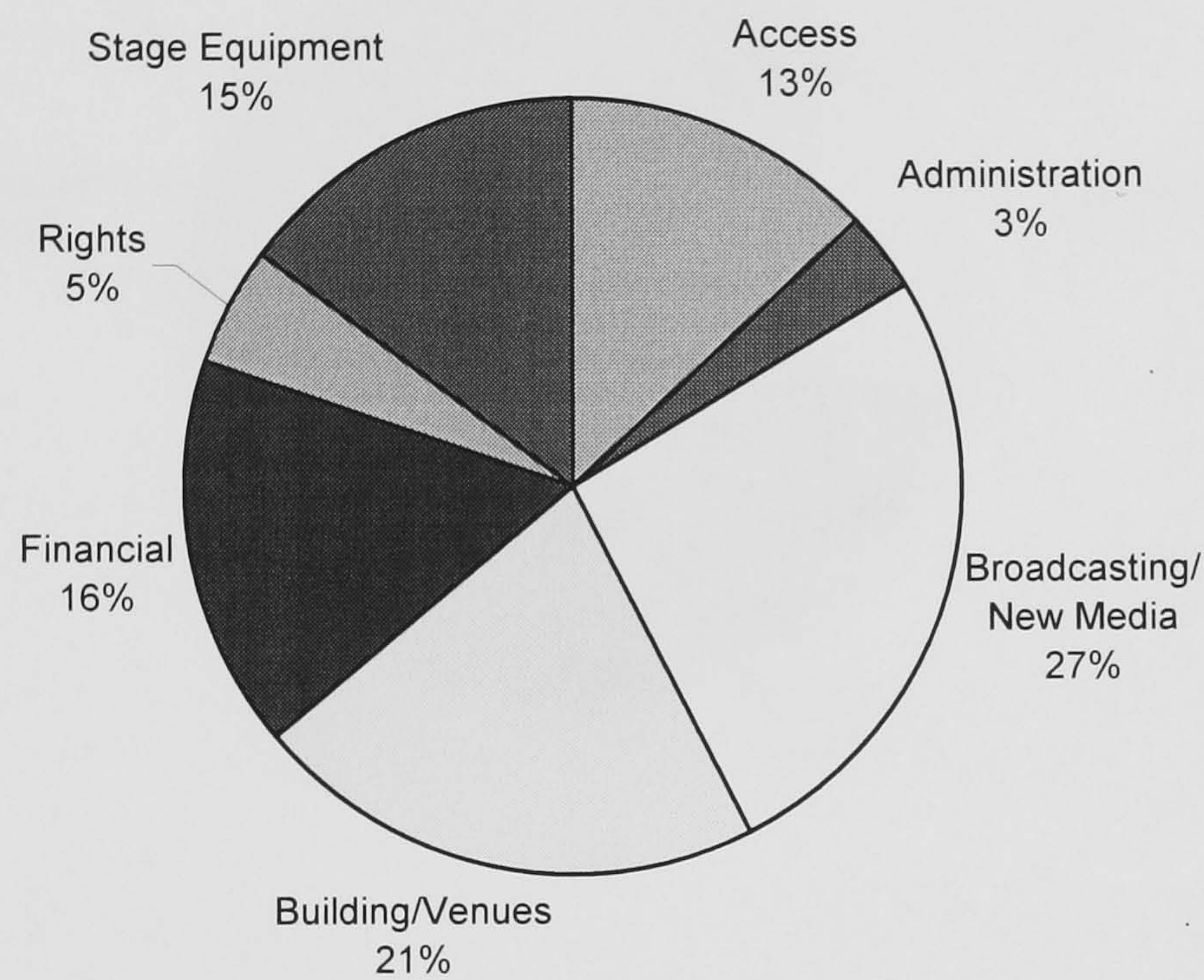
With our new production of the *Nutcracker* which we premiered at the end of last year, the Christmas tree is all computerised – no longer does it require twenty-eight men in the ‘flees’ pulling bits of string this way and that way to ensure that the tree grows gracefully. All that happens is that the stage manager presses a button and it just seamlessly happens. So, there is a real role for technology within the presentation of the performance. (Nourse, 2003) – ENB

Yes, through a different lottery application RAG (Regional Arts Grant) we have a whole new lot of sound equipment. We have a new piece [21] with Rafael Bonachela and Kylie Minogue coming out ... We are using state of the art projectors because of Kylie and her production company [requirements] ... that we cannot afford, but they are the best, to project her image and the dancers will be dancing behind her image. So it is a real issue, and it’s an absolute part of Mark’s policy for more – that we do more visual things. So new technology makes a difference. (Wyatt, 2003) – RDC

What’s now good is the versatility of moving lights – that really makes a difference. Because it means, that you’re not having to put up loads and loads of different lights to all do one thing, one spot on the stage, or one colour or whatever. You’ve actually got the flexibility now where the lights will move round the stage and go to wherever you want. So that’s a brilliant way forward in technology as far as we’re concerned. (Skipper, 2003) – NBT

Technology

Figure 5.51. Technology - All Performing Arts



Technology

Figure 5.52. Technology - Dance

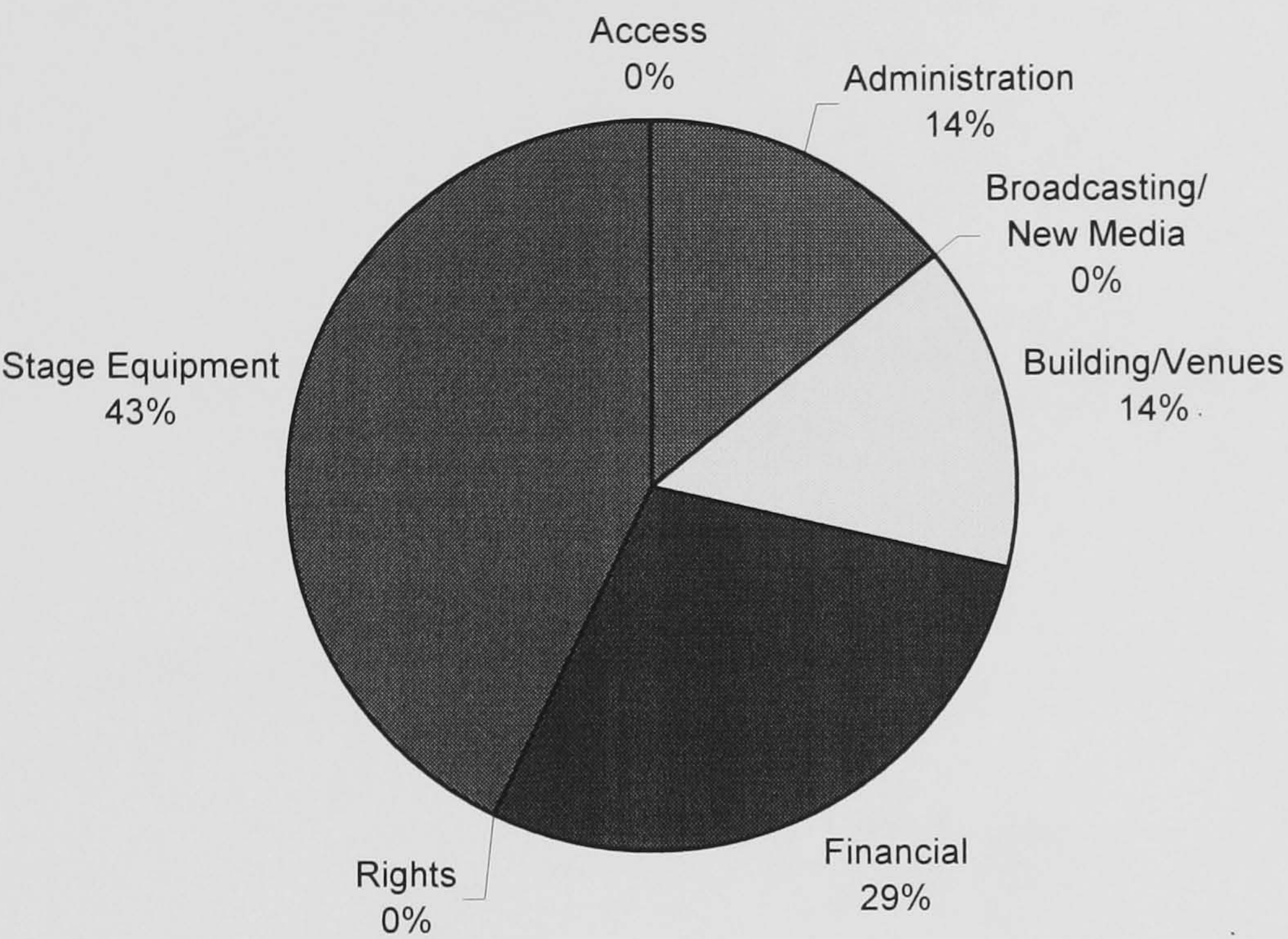
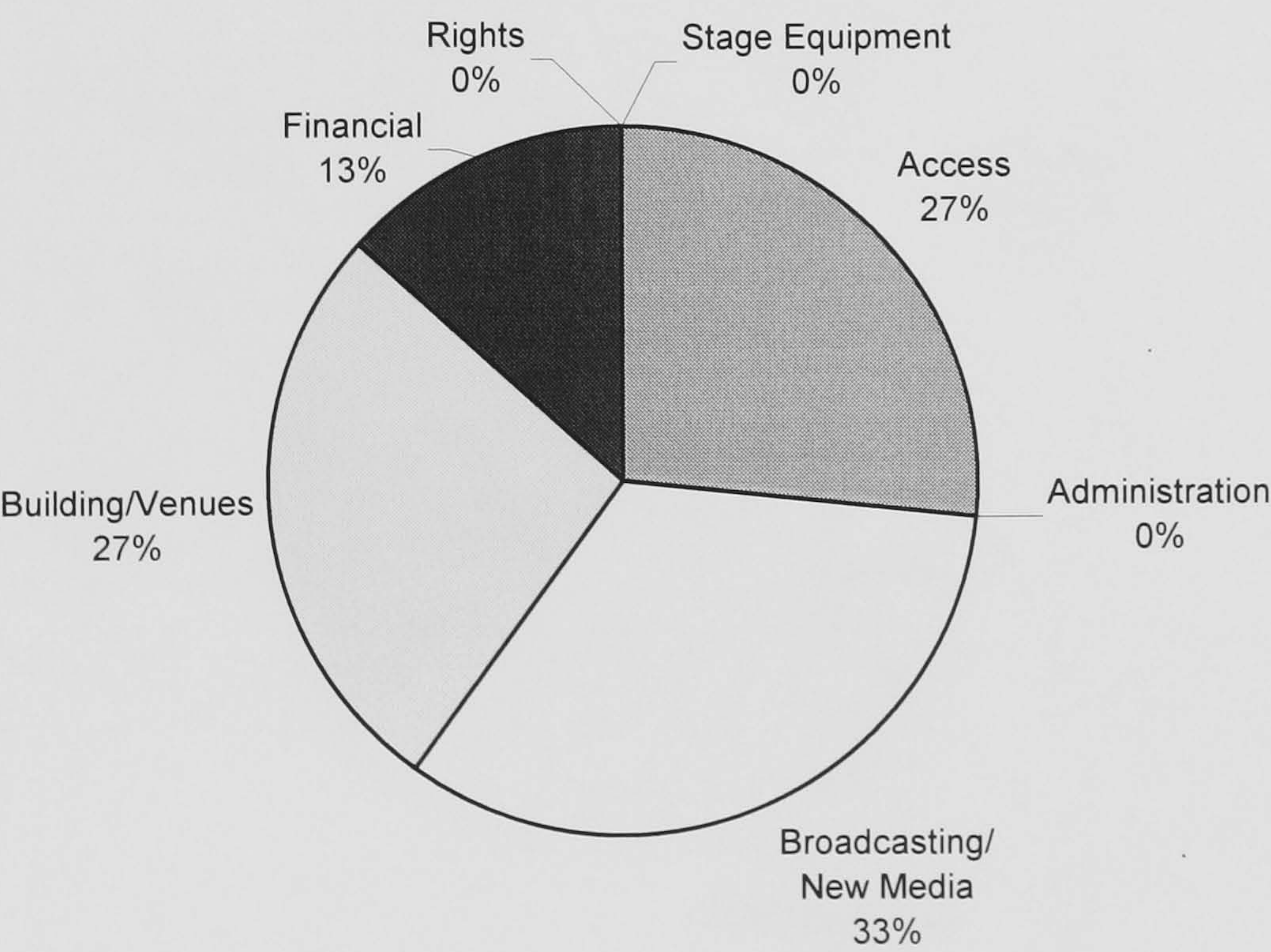


Figure 5.53. Technology - Opera



Technology

Figure 5.54. Technology - Orchestras

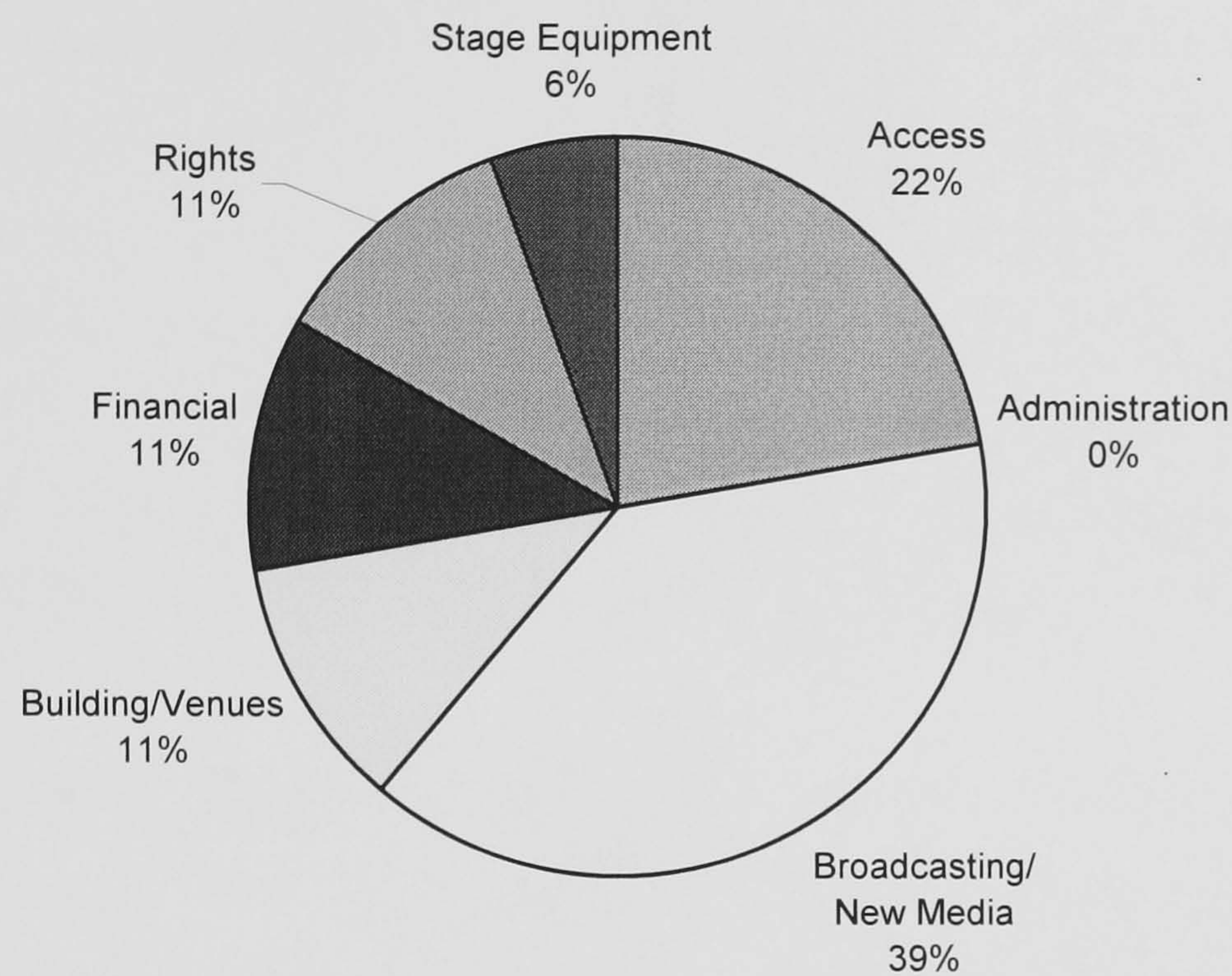
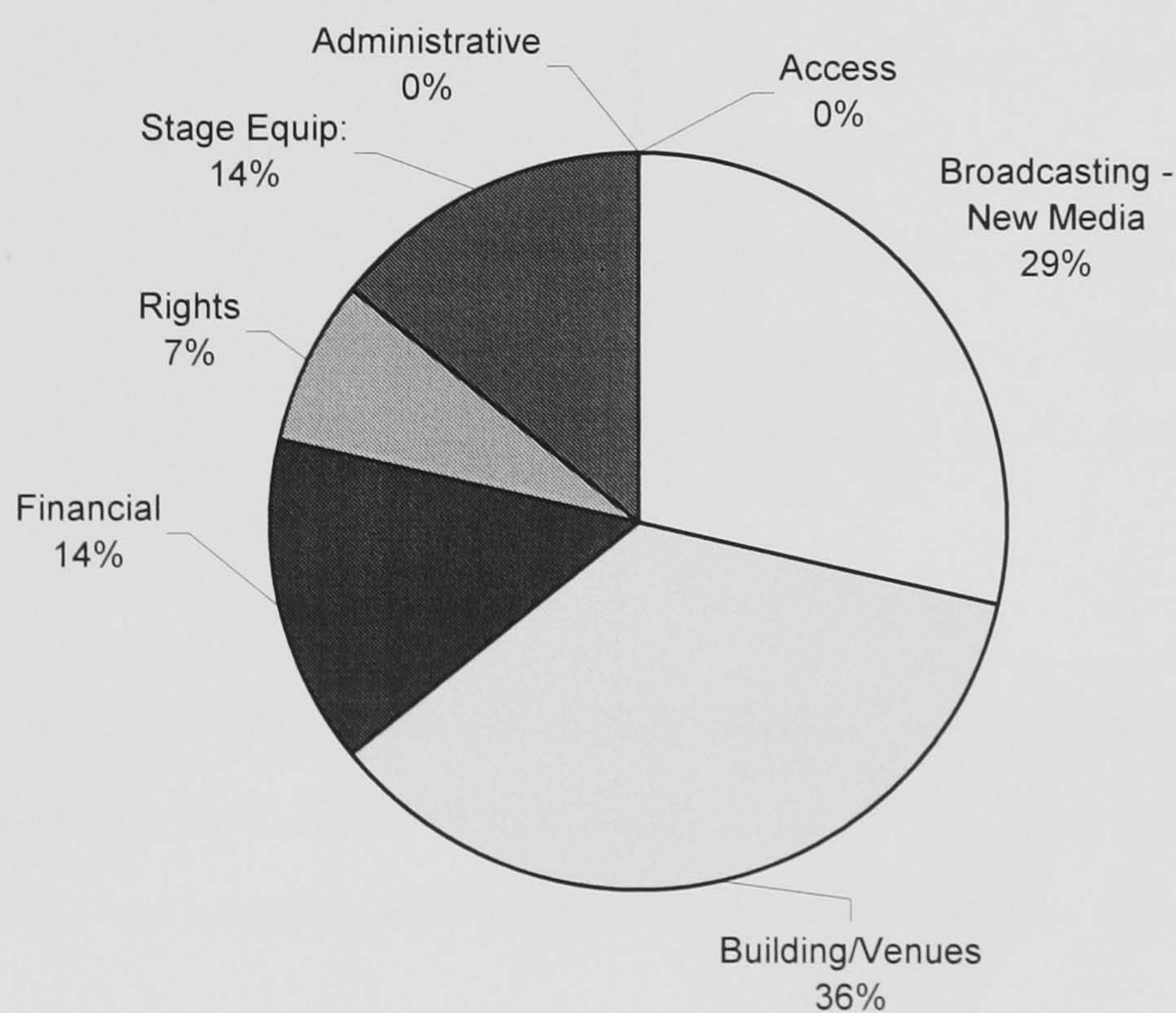


Figure 5.55. Technology - Theatre



5.3 MIXED-METHOD ISSUES

Section 3.2 referred to the Tashakkori and Teddie (1998) mixed-method approach, and encapsulated in this research by the conversion of the qualitative analysis data into a quantitative diagrammatic representation using pie charts.

There are a considerable number of permutations represented in the art form pie charts; however, from a quantitative standpoint, statistical correlation could not be proved to meet academic rigour because of the low sample at the art form level. Variations between companies within the same art form were often greater than across the other art forms. The art form pie charts have therefore been presented to provide a simple diagrammatical form and stimulate the debate on comparative issues and the differing subjective elements between art forms.

From a comparative perspective, there are two dimensions to the thematic analysis: comparison of themes based upon weighted or un-weighted thematic frequency, that is, of equal premise. For example, it is evident from the previous analysis that the issue of managing change is the single most important issue, yet it would be extremely difficult to weight all responses accordingly. Accordingly, the pie charts Figures 5.2 to 5.55 are based on an un-weighted analysis, and although of great interest in aiding further research, this un-weighted method can mask the real and evolving concerns of individual companies. The art form matrices presented in Appendix VI also show a considerable divergence between art forms and companies, and it is evident from the analysis that erroneous and spurious conclusions can easily be made since analytical ‘totals’ may be heavily influenced by the results of a single arts company.

Table 5.1 shows an additional mixed-method analysis, a matrix of significant themes across individual art forms by each key research issue. The matrix is derived from Appendix VI (a), representing all themes with a raw data count of three or more.

Table 5.1 Mixed-Method Themes Matrix

	Dance	Opera	Orch:	Theatre
Managing Change				
Artistic Direction	✓	✓		✓
Audiences	✓	✓	✓	✓
Building & Venues	✓			
Communications				
Conflict				
Cultural	✓	✓	✓	
Financial	✓			✓
Organisational			✓	
Repertoire & Programming	✓			
Frontier & Boundaries				
Artistic Risk & Programming		✓	✓	✓
Audiences	✓	✓	✓	
Press	✓	✓	✓	
Public Relations			✓	✓
Leadership				
Board			✓	✓
Chairman				
Executive Model	✓			✓
Interpersonal & Empowerment				
Leadership Style	✓	✓	✓	✓
Organisational				
Shared Vision			✓	
Management Training				
Commercial & Marketing				✓
Communications				
Cultural				
Executive		✓		
Financial	✓			
People Skills				
Provider				
Staff Development			✓	
Profit & Not-for-Profit				
Commercial & Marketing		✓		✓
Conflict & Pricing		✓		✓
Financial		✓	✓	
Repertoire				
Revenue				
Risk				
Sponsorship	✓			
Subsidy		✓		✓
Value Analysis	✓			

	Dance	Opera	Orch:	Theatre
Quality & Excellence				
Creativity				
Financial				
Overall Experience				
Performance	✓	✓	✓	
Production Values	✓		✓	✓
Recruitment				
Social Inclusion				
ACE Policy				
Choice	✓			✓
Community		✓	✓	✓
Cultural			✓	✓
Education		✓		
Partnerships				
Performance				
Technology				
Access		✓	✓	
Administration				
Broadcasting & New Media		✓	✓	✓
Building & Venues		✓		✓
Financial	✓			
Rights				
Stage Equipment	✓			

An initial visual inspection of Table 5.1 indicates that there are a considerable number of permutations.

The table shows that audiences and leadership style were the only two common significant themes. Overall, from an ‘exceptional’ standpoint, the level of responses across Table 5.1 produces the following conclusions:

DANCE – Managing change affects dance companies from a greater number of thematic perspectives than other art forms. Financial factors are of concern in respect of management training and technology issues. Dance companies are more concerned more about sponsorship than other art forms, and their perception is that they give a lot in terms of value analysis, that is, in non-financial value and more so than other art forms. Stage equipment is clearly of concern to most dance companies, particularly in view of their significant touring role.

OPERA – Management training for the executive team was considered more important than with other art forms. Education was considered to aid social inclusion in opera and more than in other art forms.

ORCHESTRAS – Organisational factors were the most important managing change issue. Shared vision was the single most important leadership theme. Staff development was considered an important management training area.

THEATRE – Training in commercial and marketing techniques, was considered to be the most important management training area.

This analysis seeks to add another perspective to the main issues and themes analysis that were presented in Section 5.2.

5.4 SUMMARY

This chapter began with a full description of the content analysis method employed to analyse sixteen transcripts from tape-recorded interviews. The qualitative analysis led to a full descriptive analysis of individual themes; a synthesis supported by relevant transcript extracts that provide a further insight into the views of participants. Using a mixed-method approach, raw data from the qualitative analysis was quantitatively represented by pie charts, as shown in Section 5.2

Whilst the quantitative representation of the thematic analysis using pie charts is indeed fascinating and revealing, statistically there was insufficient research material to support any real comparison between the art forms; nevertheless, there does appear to be some correlation between art forms in certain areas. Additionally, the mixed-method matrix analysis aided a further understanding of the issues and themes affecting individual art forms.

From Figure 5.1, the most significant issues identified were: Managing Change, Leadership, and Profit and Not-for-Profit.

From an analysis of Figures 5.2 to 5.55, the most significant themes that arose from the issue/themes analysis across all performing art forms were:

- a. Managing Change: audiences, artistic direction, cultural, financial;
- b. Frontiers and Boundaries: artistic direction, audiences, repertoire and programming, press;
- c. Leadership: board (in particular, non-interventionist and supportive), leadership style, executive leadership model;
- d. Management Training: commercial and marketing, cultural, executive, financial, staff development;
- e. Profit and Not-for-Profit: commercial and marketing, conflict and pricing financial, sponsorship, subsidy, value analysis;
- f. Quality and Excellence: creativity, performance, production values, financial;
- g. Social Inclusion: choice, community, cultural, education;

- h. Technology: access, broadcasting and new media, building and venues, financial, stage equipment.

It is not the purpose of this thesis to debate the many permutations represented by the pie charts, though they do provide a further perspective on the qualitative analysis. To a certain extent, the research outputs represented by pie chart information are provided to further stimulate the debate on comparative issues between art forms. The significance of the key research issues and the cross-issue nature of specific themes does, nevertheless, allow a systematic step towards theory development. The power of the methodology used in this research is in the application of grounded theory, that is, the development of theory that is emergent in the data and which is expanded upon and discussed in Chapter 7.

6. FOUR MAJOR CASES

6.1 INTRODUCTION

Four major case studies are presented by way of a concise history, a key issues and themes analysis, a board and executive titles table, and a financial and costs analysis. In researching and writing these concise histories importance was placed on events that would exemplify aspects of the key research questions: especially leadership and crises, crucial periods of change, important repertory, artistic direction, relevant financial issues and critical press comment. Creative output and artistic achievements are given and set within historical and current contexts for each case. These cases will also aid the triangulation of research outcomes from Chapter 5, and assist in the research questions discussion and theorising stages of this thesis that are presented in the final chapter.

The case studies also provide further insights into particular events and contribute to the history of the individual companies.

6.2 ENGLISH NATIONAL BALLET

6.2.1 Concise History

English National Ballet is an internationally acclaimed ballet company specialising in classical repertoire. The company tours nationally and internationally from its studio base in London. In the UK it tours regionally to many smaller towns and cities, and in London presents two seasons of ballet: one at the Royal Albert Hall and the other at the London Coliseum. Each spring season the large-scale company of dancers splits into two smaller touring companies providing a repertoire of mixed works and short ballets. The English National Ballet performs over 150 performances a year in the UK, sometimes up to twenty-two performances a week, and with annual audiences in excess of 200,000 worldwide.

The company came into existence due to the partnership of Alicia Markova (a former dancer with Serge Diaghilev's Les Ballets Russes) and Anton Dolin.¹⁹ Their Markova-Dolin Company can claim to be the first ballet touring company in Britain, during the years 1935 to 1937, performing classical ballet works that included ballets by Michel Fokine and Bronislava Nijinska.

A new Markova-Dolin Company was established in 1945, in the US, and following the end of the Second World War, both Markova and Dolin returned to London as guest artistes to perform with Sadler's Wells Royal Ballet at the Royal Opera House, Covent Garden. In January 1949 they both appeared with a number of dancers, including a corps-de-ballet from the Cone-Ripman School, to give a series of gala performances at the Empress Hall, Earls Court.²⁰ Later, in August of the same year, they both performed with Ballet Rambert (later renamed Rambert Dance Company) for a second series of five gala performances at the Haringay arena, London.

Julian Braunschweig, a Polish-born impresario, who since 1914 had presented stars and companies across Europe, saw the appeal in these gala performances: good ballet and star names touring cities, and a good London season with popular and affordable prices. In late 1949 at the Russian Tea Rooms, New York, Braunschweig met with both Markova and Dolin, and it was there that he proposed that the London seasons be followed with regional tours backed by Cone-Ripman School soloists and its corps-de-ballet. The outcome was a fourteen regional cities tour throughout the UK starring Markova and Dolin that began on September 1949 and was known as 'Gala Performances of Ballet with Alicia Markova and Anton Dolin'. These gala performances were a huge success and confirmed Braunschweig's belief that there was a need for popular full-scale ballet at affordable prices. He signed-up Markova and Dolin as the stars, and Dolin was also appointed Artistic Director, principals Natalie Krassovska, John Gilpin and Anna Cheslka all shared the leading roles. Nicholas Beriozoff was appointed Ballet Master and it was he who was responsible for reviving the Fokine and Massine repertory.

¹⁹ Sergei Pavlovich Diaghilev (1872–1929) also known as 'Serge' was both an impresario and founder of the Les Ballets Russes.

²⁰ The Cone-Ripman School was established from two schools, one by Grace Cone in Brighton (1919) and the other by Oliver Ripman in London (1922). A school was later established at Tring, Hertfordshire that became the Arts Educational School, one of the UK's leading stage school. ENB still uses pupils from the Arts Educational schools for children's roles in particular ballets.

The ballet company officially dates from 14 August 1950 when it began a ‘Gala Performances of Ballet’ tour beginning at the King’s Theatre, Southsea, leading to the Festival Ballet’s first London season in 1950 at the Stoll Theatre, London. It was whilst on the tour that Markova suggested that the company be renamed the Festival Ballet, appearing under this name on 2 October 1950 at the Pavilion, Bournemouth. When, in April 1951, the Festival Ballet travelled to Monte Carlo (Diaghilev’s former base) to perform at the Monte Carlo Opera House the company’s name was further enhanced as London’s Festival Ballet, a name that it retained when touring abroad.

According to Jane Pritchard, ENB archivist, ‘it is possible to regard London Festival Ballet as a third generation in the tradition of the Ballet Russes companies’ (EFB, 1986b). In 1929, following Sergei Diaghilev’s death, other companies followed in the Diaghilev tradition including de Basil’s Ballets Russes and rival companies organised by Rene Blum and Sergei Denham respectively in Europe and America.

A fit-up stage invention by Benn Toff meant that the ballet could appear in large halls, these were transformed with the addition of a theatre-like proscenium arch in effect a false proscenium arch.²¹ Toff’s technical invention played a very important part in the company’s development. In 1952 it appeared that the Stoll Theatre, London, would become the Festival Ballet’s home, but at the eleventh-hour it was announced that the Stoll would close. Subsequently, Braunschweig with the support of the London County Council (LCC) negotiated a contract with the Royal Festival Hall to perform its London seasons.

Toff’s invention allowed the Royal Festival Hall to become a suitable theatre venue for ballet, and in 1952 the Royal Festival Hall became the permanent London residence of the Festival Ballet and ‘apart from anything else the Hall has been responsible for bringing a vast new audience to ballet’ (EFB, 1986a).

In 1956, as part of celebrations for the wedding of Grace Kelly and Prince Rainier of Monaco, the company gained international exposure with a performance of *Etudes*. In the same year, Braunschweig, by this time the Company Administrator, sought to

²¹ The Proscenium arch is an opening in the wall that stands between the stage and auditorium in some theatres: it is the picture frame through which the audience sees the play, the *fourth wall*.

gain the support of Aristotle Onassis to make Monte Carlo the Festival Ballet's second home, but he was unsuccessful.

The core repertoire remained ballets from Ballets Russes including *Giselle* and *Swan Lake* and a rarely UK performed work *The Nutcracker*, though by the 1960s audiences were becoming more interested in seeing longer works and not the mixed bills of the 1950s. However, the Festival Ballet and the Ballet Rambert touring programmes had put both companies into precarious financial states. Eventually, in 1962, Braunschweig was forced to put the company into voluntary liquidation, the company being a private enterprise until this time. A new non-profit organisation was formed: the London Festival Ballet Enterprises Ltd, and with a LCC award of £30,000 in financial aid the company was back on the road again. Finances were precarious for a number of years, and lavish new productions such as John Truscott's *Swan Lake* failed to attract the necessary level of audience. Only the intervention of the Lord Goodman, ACGB Chairman, saved the company, resulting in the resignation of Braunschweig and the incorporation of a new trust. The company's fortunes were restored under David Albery who in 1965 had been appointed Director of London Festival Ballet. His successor Beryl Grey was appointed Artistic Director with Wilfred Stiff as Administrator, and it was under Grey that the London Coliseum was acquired as a second London venue for the Festival Ballet's spring seasons.

In 1969 billing considerations gave rise to the London Festival Ballet name. The new Coliseum venue, together with a more sophisticated West End audience, forced the company to develop a suitable repertoire and programme for its new audiences, and that gave rise to an extension of their classical repertoire. Two new spectacular productions were created and written by Rudolf Nureyev, firstly, Tchaikovsky's *Sleeping Beauty* to celebrate the twenty-fifth anniversary of the London Festival Ballet in 1975, secondly, Prokofiev's *Romeo and Juliet* (1977). Also in 1997, the company acquired new rehearsal studios and offices in Jay Mews, following a conversion of part of Queen Alexandra's house in Kensington, which became known as Festival Ballet House.

In 1979, a successful tour of China led to a serious financial deficit and Grey stood down. John Field was appointed Artistic Director, and this resulted in far less overseas touring than hitherto. Field introduced small-scale touring, which was

further developed under Peter Schaufuss, and became known as LFB2: spring tours of mixed bills interchangeable with the main programmes. Under Field's directorship (1979–84) the company's Education and Community Programme was established to assist audiences to appreciate and further understand classical ballet. Subsequently, a fantasy ballet *The Dance of the Bungalow* (1989) was created for primary school children.

In 1984 Peter Schaufuss, a Danish Dancer and former LFB company dancer, succeeded John Field as Artistic Director, and he gave the company a new dynamism; his aim was to make it the best touring company in the world according to Jane Pritchard, ENB archivist. Schaufuss introduced many new one-act ballets into the company's repertoire along with restaged works such as Frederick Ashton's *Romeo and Juliet* (1985) and *Apparitions* (1987). Christopher Bruce was another significant choreographer, he created new ballets for the company and extended the dancer's contemporary works, and in 1986 he was appointed Associated Choreographer. Bruce's works included *Swansong*, which was created for amongst others Matz Skoog; *Swansong* attracted great acclaim and was nominated for the 'Society of West End Theatres Award'.

The English National Ballet School was opened in September 1988, in London, to provide dancers for the main company and similar standard dance companies. The following year, in June 1989, London Festival Ballet was renamed as English National Ballet and its base in Jay Mews, Kensington, was re-named Markova House.

Diana, Princess of Wales became Patron of ENB in 1989: following on the royal tradition she succeeded Her Royal Highness The Prince Margaret Countess of Snowdon.²² Diana was passionate about ballet and she had undoubtedly made a major contribution to the profile, fundraising successes and improved financial base of ENB.

²² Her Royal Highness The Prince Margaret Countess of Snowdon was Royal Patron ENB (1976–89). His Royal Highness, The Duke of York is the current Royal patron (ENB 1997–present).

Royal patronage was most welcome at ENB; Markova House was but a few hundred yards away from Kensington Palace. Diana, 'who had once dreamed of being a dancer, secretly took dance lessons with Schaufuss and his troupe' (Reynolds, 2004) and according to Jane Pritchard (personal communication), Diana's absolute enthusiasm for ENB delighted both the company's dancers and staff.²³

Schaufuss was dismissed as Artistic Director early in 1990, the company's fortieth anniversary year. In an interview with Reynolds (2004), an arts correspondent for the *Daily Telegraph*, it was suggested that he was fired from English National Ballet in a coup engineered by the Chairman of the Board of Governors, Pamela, Lady Harlech. However, in an interview, when asked about his dismissal, Schaufuss (2001) replied:

What really happened was that the Board changed and there was a new Chairman (Pamela, Lady Harlech). They wanted me to change my artistic policies, and do things differently from what I had been doing in the past six years. The company had had a great success. The company's dancers however wanted to follow my policies, so I fought till my last day. I would have thought that they wanted to acquire good artistic direction, but often well-meaning amateurs who employ you are the ones who decide, and if you don't do what they tell you, then you are out.

Ivan Nagy succeeded Schaufuss as Artistic Director, and brought with him dancers such as Thomas Edur, Agnes Oakes and Jose Manuel Carreño. The company toured successfully, first to Venice with an all-Christopher Bruce programme, followed by tours to the Netherlands and Jordan, and presented a small divertissement programme at Teatro Colon, Buenos Aires, Argentina.²⁴ Nagy's style was for mixed bills and modern works, and during 1990 the company gave 229 performances. On a trip to Cuba (Acosta, 1998), Nagy spotted the internationally acclaimed Carlos Acosta. Acosta became principal at ENB, dancing during the 1991–92 season, before serious injury forced him to return to Cuba to recover from surgery.²⁵

Derek Deane became Artistic Director in 1993, following Hungarian-born Ivan Nagy's interregnum, and in the same year ENB performed at the reopened Savoy Theatre (which had been rebuilt following a fire in February 1990) with Wayne

²³ A telephone communication on 10 February 2005 held with Jane Pritchard, ENB Archivist.

²⁴ Divertissement – Literally diversions these are suites of programmes where the plot is halted to allow display of dance work of technical virtuosity.

²⁵ Carlos Acosta was later to become Principal Dancer at the Royal Ballet.

Sleep's *Savoy Suite*. Deane created interesting and popular productions including an up-dated *Giselle* (1994) and *Alice in Wonderland* (1995); there was also renewed audience interest in Balanchine's repertory, including *Square Dance* (1994). and further encouragement for new choreographers through creative workshops and soirees. By 1997–98 the company had finally cleared its accumulated financial deficit and audience figures were rising, there was different repertoire and classical ballet staged in an innovative and revolutionary way: 'in-the-round' (ENB, 1999).

In a far-reaching decision ENB ended its forty-seven years relationship with the Royal Festival Hall and announced that from 1997–98 it would perform its Christmas season at the London Coliseum. Deane's directorship was one of improving standards in dance and highly popular repertory, and in 1997 he staged his first in-the-round production of *Swan Lake* at the Royal Albert Hall, the largest ballet ever performed in the UK. The collaboration with Raymond Gubbay saw a performance with a cast of 120 dancers that included 70 swans.

Diana's tragic and untimely death in Paris, on 31 August 1997, cast a huge shadow and lasting sadness over ENB, as indeed it did across the nation. There was an initial adverse effect on ENB in terms of morale and its financial position. However, the company eventually recovered, and financial support came by way of three years funding from the Diana, Princess of Wales Memorial Fund (DPWMF). The ENB received £990,000 from the Fund, consisting of £275,000 per annum for three years for the creation of three new ballets, £50,000 per annum for three years for the development of new, young audiences and £5,000 per annum for three years for a development programme for professional dancers (DPWMF, 1999).

In her Chairman's statement, in the 1997–98 Annual Report: 'A Year of Change and Development', Pamela, Lady Harlech spoke of her sadness at the death of the Patron of the Company, Diana, Princess of Wales; she also bullish about ENB's successes, and spoke about effective cost controls and prudent management:

We are enormously heartened by recent public statements from the Arts Council of England. In particular we are encouraged by the words of the incoming Chairmen Gerry Robinson in his first report of the Arts Council. 'Good management is not the enemy of good art; nor is popularity a sign of bad art. On the contrary growing

audiences and financial viability should be recognised as important indicators of success. The Arts Council will foster success and reward it.' For too long the arts world has been caught up in the dilemma that being popular some brings with it an implicit criticism from the arts funding system. Being popular has been unpopular for too many years now. We are delighted with the move to set the record straight. (ENB, 1999)

With audiences leaping from 201,960 to more than 245,000 in 1997–98 and a massive international tour planned for Australia and Hong Kong the company's future was clearly on course:

The Company's vision over the next five years is to develop the highest quality popular classical repertoire, including repertoire that is entirely individual to English National Ballet, and as to present that repertoire to as wide and sustainable an audience as possible. (ENB, 1998b)

Deane continued to create other notable in-the-round successes at the Royal Albert Hall including *Romeo and Juliet* (1998), which he adapted for proscenium arch in 1999, and *Sleeping Beauty* (2000).

Angela Rippon, a former BBC television presenter and former ENB Board Governor was appointed during the millennium year 2000 to the position of Chairman of English National Ballet.²⁶ The following summer, in 2001, Christopher Nourse joined ENB as Managing Director: a former dancer, he was one of Britain's most highly respected figures in the dance world. He had once worked as assistant to the general director at the ROH and had held the appointment of Administrative Director at Birmingham Royal Ballet (formerly Sadler's Wells Royal Ballet) following its move to Birmingham. He had also been Executive Director of Rambert Dance Company before his appointment at ENB.

In autumn 2001 the appointment was announced of Swedish-born Matz Skoog as ENB's new Artistic Director, having previously directed the Royal New Zealand Ballet, he had also been a Principal Dancer at ENB during the maverick years of Schaufuss. In an interview with Judith Mackerell (2002) Skoog said: 'There had been a dumbing-down at ENB over the last ten years. and now we need to raise our intellectual game.' It was Deane who had put on hugely popular works and had

²⁶ Angela Rippon was a former BBC News presenter and who gained fame and popularity for her high-kicking dance routine on a *Morecambe and Wise* TV comedy show.

reduced the repertoire; however, in doing so he had also enabled the company's financial position to become more soundly based. Skoog's ambitions were to make ENB more flexible, scaling-up for large-scale productions, yet reducing in size for experimental productions and pursuing much riskier works. Skoog was well aware that narrative ballets were hugely popular and made good box office; however, these issues would have to be taken into account when attempting to modernise ENB repertoire.

Over at the Royal Ballet, Ross Stretton, Artistic Director, had let go of both Irek Mukhamedov and Sarah Wildor, fortuitous for ENB, as both Mukhamedov and Wildor would be guesting with ENB during the 2003–04 season.

Early in 2003 Christopher Nourse, Managing Director, both surprised and stunned the company when he stepped-down. Janie Grace, a former ITV Controller of children's programmes, who had been sacked by Independent Television (ITV) over budgetary considerations, was appointed, in April 2003, as the new ENB Managing Director. Grace had also worked for BBC Local Radio and BBC Television before joining ITV (Deans, 2003); however, the speed of Grace's appointment took many by surprise. By September of 2003 there was widespread criticism of Angela Rippon as Chairman, 'she was accused of "intimidating" and "bullying" staff and board members of the company by her Deputy Chairman, Denise Fiennes' (Reynolds, 2003). And, in a report in the *Independent* newspaper it was suggested that Rippon's 'manner has been variously described as "schoolmistressy" and "imperious" ... The new allegations may also shed some light on the sudden departure earlier this year of the English National Ballet's Managing Director, Christopher Nourse'. Denying the charges, Rippon said, 'it's not true that I've been intimidating people' (Jury, 2003).

By the spring of 2004 Angela Rippon had decided not to seek a second three-year term as Chairman blaming 'the pressure of work', or as the *Sunday Times* (2004) reported: 'Bossy Rippon tiptoes out of ballet company'. In the same newspaper report, Deane, a former artistic Director of ENB, said of her departure, 'I knew from the beginning that this would be inevitable. It's a role that didn't suit her.' On 1 April 2004 John Talbot, a former company treasurer of ENB (1990–97), was appointed Chairman.

Adding to these events, ENB's Coliseum home was closed during December 2003 to allow for further refurbishments to the Coliseum building thus forcing the company to perform at the London Apollo Hammersmith Theatre. Competition from London's West End theatres together with a downturn in receipts resulted in a £500,000 shortfall in ENB box office takings. As a consequence, the company's financial situation became dire and ENB were forced to cancel a lavish new production of *Les Dangereuses*, set to open on 19 October 2004, at Southampton's Mayflower Theatre. (BBC, 2004a)

By late 2004, much to Matz Skoog's frustration because he had wanted the ENB to take more artistic risk, the company had danced forty-one performances of *Swan Lake*, nearly half of the total performances and many triple-bills. Skoog's artistic ambitions were restrained, and much to many dance critics' boredom Derek Deane's re-worked and re-staged ballet classics have both delighted the audience and made good box office sense. Matz Skoog announced his resignation early in 2005. During 2005 Australian Craig Hassall replaced Janie Grace as Managing Director.

The current Chairman of the Board of Governors is John Talbot.

This concise history has been compiled from documents published by English National Ballet (1986a, 1986b, 1990) originally written by the company's archivist Jane Pritchard and with additional material (ENB, 2005; Pritchard, 2005) excepting where other specific references, sources and quotations are given.

6.2.2 ENB Issues and Themes Analysis

The following ENB concise history analysis identifies key chronology relevant to the key research issues and themes (as discussed in Chapter 5). Relevant issues and themes are shown in *italics*:

1. 1950 – Company formed as a private commercial venture by an impresario in partnership with dancers and visionaries.
LEADERSHIP: shared vision.
2. 1962 – Company re-established as a non-profit making trust.
PROFIT AND NOT-FOR-PROFIT: subsidy.
3. 1969 – Company re-branded as London Festival Ballet and new audiences development.
MANAGING CHANGE: audiences.
4. 1979 – Educational and Community programme established.
SOCIAL INCLUSION: education.
5. 1989 – Diana, Princess of Wales, appointed Patron, leading to a significant positive financial impact through her fundraising activities.
MANAGING CHANGE: financial.
6. 1990 – Peter Schaufuss dismissed as Artistic Director following a publicly aired conflict with the Chairman.
LEADERSHIP: chairman.
7. 1993 – Derek Deane appointed Artistic Director, resulting in improved standards and popular repertory that improved the financial situation.
MANAGING CHANGE: repertoire and programming, financial.

8. 1997 – Change of home venue to the London Coliseum.
MANAGING CHANGE: building and venues.
9. 1997 – Derek Deane’s innovatory ‘in-the-round’ productions in collaboration with Raymond Gubbay increased audiences and box office revenue.
MANAGING CHANGE: building and venues, repertoire and programming.
10. 2004 – Angela Rippon, Chairman, resigned following criticism of her chairmanship and the linked resignation of Christopher Nourse, Managing Director.
LEADERSHIP: chairman.
11. 2004 – Cancellation of performances due to Coliseum refurbishment had a serious detrimental effect on the company’s financial position.
MANAGING CHANGE: building and venues, financial.
12. 2005 – Matz Skoog resigned as he considered that the company were not taking greater artistic risk.
FRONTIERS AND BOUNDARIES: artistic risk and programming.

From this short analysis, themes from the Managing Change and Leadership issues feature significantly in the above analysis.

This analysis aids the triangulation process and research conclusions, and facilitates the development of further theories that are expounded in Chapter 7.

6.3 ENGLISH NATIONAL OPERA

6.3.1 Concise History

In 1898 Lilian Baylis arrived in London, from South Africa, to be a part of the family's vaudeville act 'The Musical Baylises' and within a short time of her arrival had set up a series of operatic concerts at the Old Vic Theatre.²⁷ The years leading up to those of Lilian's involvement were one of continuing financial crises, with the theatre staging vaudeville acts, concerts and lantern lectures. In 1914 she launched the Old Vic Shakespeare Company and by 1920 her Opera Company was providing London with five opera performances every fortnight. With the Beecham Opera Company finally closing in 1920, due to financial difficulties, the Opera Company became the major provider of opera in the capital. From 1924 onwards, Covent Garden produced only a short international summer season supplemented by short seasons by the Carla Rosa Company and the British National Opera Company. Yet, despite continuing financial difficulties, the small size of the theatre and problems with orchestral rehearsal, she was able to continue providing entertainment at the Old Vic. It can be said that Lilian Baylis set the foundations for regular opera-going audiences in London.

Much of the Opera Company's early repertoire included Donizetti, Mozart, Verdi's *The Force of Destiny* and *Otello*, the 'English Ring', Wagner's *Tannhäuser* and *Lohengrin*, the latter being one of Lilian Baylis's favourite operas.²⁸

In 1928 she was to establish a small group of dancers as the Opera Ballet (later under Ninette de Valois); however, conditions were so cramped at the Old Vic that the dancers had to change at the back of the theatre's circle while they were all in view of the audience, and then, as they descended to the stage below.

²⁷ In 1880, Emma Cons, Lilian Baylis's aunt, purchased the Old Vic theatre; its governing committee included Arthur Sullivan, Julius Benedict and Carla Rosa.

²⁸ 'The English Ring' consists of Wagner's four-opera ring cycle *Der Ring des Nibelungen* consisting of *Das Rheingold* (*The Rheingold*), *Die Walküre* (*The Valkyrie*), *Siegfried* (*Siegfried*) and *Götterdämmerung* (*Twilight of the Gods*) all performed in English.

With a distinguished committee that included Sir Thomas Beecham, Stanley Baldwin and Winston Churchill a public appeal was launched for £60,000 to purchase and reconstruct Sadler's Wells Theatre.²⁹ The old theatre was purchased in December 1925 and a new theatre built on the site. The theatre designed by F. M. Chancellor finally opened in January 1931 with a performance of Shakespeare's *Twelfth Night*, and two weeks later the Opera Company became known as the Vic-Wells Opera. The BBC had started broadcasting live operas from Sadler's Wells as early as 1932, which provided crucial revenue at a time of continuing financial losses.³⁰ Some BBC disc recordings of the period have survived, and a 1933 recording of *Lohengrin* testify to the high standards of orchestral and choral performance.

There was a general confusion amongst the public as to which of the three companies were playing at which venue at any one time, the Old Vic or Sadler's Wells, and transporting scenery between the two theatres was costly. It became clear that Sadler's Wells was more suitable for the staging of opera and ballet, and in 1934 a change to the Old Vic's charter meant, that in future, only drama would be performed at the Old Vic. It is from this time that both Sadler's Wells Opera and Sadler's Wells Ballet Companies originated.

In the early years the Vic-Wells Opera repertory consisted of bread-and-butter works, but in 1933 a production of Rimsky-Korsakov's *The Snow Maiden*, under the musical direction of Lawrence Collingwood, was a milestone. So began a process to significantly broaden the repertoire of the new Sadler's Wells Opera, but the policy introduced financial risk since such experimental repertoire did not necessarily translate into box office success. The company championed modern British opera with productions of Holst's *Savitri*, Vaughan Williams's *Hugh the Drover* and Benjamin's *The Devil Take Her*.

Lilian Baylis, reportedly in her first-night speeches, would tell the audiences, 'You'd better come to these ones, even if you don't like them, else we won't be able to

²⁹ Sadler's Wells is named after Dick Sadler who built a music house on the site in 1683 and that later provided health-giving water from wells bored on the site.

³⁰ The first ever BBC broadcast from Sadler's Wells was a production of *The Tales of Hoffman*.

afford the ones you do like!' Furthermore, according to Jarman (1974), 'At any given time in its history the choice of repertory has been of fundamental importance to Sadler's Wells Opera and a main contributory factor to its continuing liveliness.'

Lilian Baylis died 25 November 1937, and her vision had led to the foundation of three of Britain's greatest performing companies: they are today known as English National Opera, The Royal Ballet and Birmingham Royal Ballet, she also helped establish the Royal Ballet School.³¹ Following her death a committee of conductors and producers continued to run the company until the appointments of Tyrone Guthrie, Director of the Old Vic and Sadler's Wells, and Owen Mase, Director of Opera: Mase had originally been appointed by the BBC to ensure that their broadcasting subsidy was properly administered.

During the early years of the Second World War performances continued at Sadler's Wells albeit with numerous difficulties and financial problems, eventually it was forced to close on 9 September 1940 due to the heavy bombing raids of the Blitz.³² For the next two years, whilst they toured, the Victoria Theatre in Burnley became the headquarters of the three companies, and in 1940 Sadler's Wells Opera Company received the first government subsidy provided by the newly established Council for the Encouragement of Music and the Arts (CEMA).

Despite the problems and difficulties encountered in presenting live opera during the war years the company was sufficiently financially solvent to expand the permanent opera orchestra to twenty-three players. The company also undertook a successful Entertainments National Service Association (ENSA) tour of Germany in 1945 before returning to London to reopen Sadler's Wells Theatre with Britten's internationally acclaimed *Peter Grimes*. 'Benjamin Britten was simply the most prolific and most significant British composer since Purcell, with almost one hundred compositions to his credit', claims Buckley (1994:71).

³¹ The school was founded in 1926 when Dame Ninette de Valois opened her Academy of Choreographic Art. She collaborated with Lilian Baylis, lessee and Manager of the Old Vic theatre. Following Lilian Baylis's acquisition of the Sadler's Wells Theatre, Ninette de Valois moved the School there in 1931 and it became The Vic-Wells Ballet School. The company gained its Royal Charter in October 1956 when it became known as The Royal Ballet School.

³² In London, the period 7 September 1940 until 10 May 1941 is known as the 'Blitz'.

There was no mission statement for the Sadler's Wells Opera and no charter or constitution had been written, but there was a clear understanding of its style. That style was represented in performing opera works in English, and having a 'star system' that relied upon a permanent company of singers. It was also committed to keeping seat prices low and extending the British operatic repertory as is the current policy of English National Opera. Two decisions had a major impact on the company, firstly, the formation of another national operatic company at Covent Garden which would present opera in English, and which poached singers from the company. Secondly, was the decision to also transfer Sadler's Wells Ballet (later the Royal Ballet) to Covent Garden. The result was a financial blow for Sadler's Wells; not only did it now have direct competition for opera audiences but crucially the popularity of the Sadler's Wells Ballet had subsidised opera losses for years.

In 1951 Norman Tucker was appointed Director and Stephen Arlen the General Manager of Sadler's Wells Opera. The repertory continued to expand through the 1950s and early 1960s, with Alexander Gibson, Musical Director from 1957 and Colin Davis his successor from 1961. Other repertory was explored including operetta; Edward German's *Merrie England* was performed in 1960 and in the following year Gilbert and Sullivan's *Iolanthe* and *The Mikado*.³³ In 1958 and 1959 the company had experimented with summer seasons at the London Coliseum, presenting operettas such as Franz Lehár's *The Merry Widow* and Johann Strauss the Younger's *Die Fledermaus*. It was hoped that these popular works would bring increased revenue into the company's coffers, but the experiment failed, and the company did not return to the Coliseum until their eventual and permanent move in 1968.

Sadler's Wells Theatre became increasingly unsuited as a venue for the operatic ambitions of the company, and the technical restrictions meant that offices, seating, acoustics and the orchestra pit had become barriers to presenting the artistic product.

³³ Operetta – A light form of opera, with music, dance and spoken dialogue. The story line is romantic and sentimental, often employing farce and parody. Its origins lie in the nineteenth-century art form *opéra comique*.

In 1960 the government had announced that it was considering the building of a National Theatre on London's South Bank, to incorporate the Old Vic and Royal Shakespeare Companies and Sadler's Wells Opera. With Sadler's Wells Theatre building up for sale and the government eventually withdrawing support for the South Bank 'Opera House' scheme in 1967, Stephen Arlen, Managing Director, was desperately seeking a new home for the company in London's West End. With support from Stoll Corporation (owners of the Coliseum), the Gulbenkian Foundation and Sir Robert Mayer the company moved to the Coliseum.

The company's move gave rise to a number of concerns, including the continued viability of Sadler's Wells Theatre, and questions about the long-term sustainability of the company operating in such a large-scale venue as the Coliseum.

During a ten-week, mini-reconstruction period the Coliseum was rapidly re-converted from a 1960s cinema to a theatre suitable for opera. The Sadler's Wells Opera Company reopened on 21 August 1968 with a new production of *Don Giovanni*.³⁴ The early years of the move were not entirely successful: scenery from Sadler's Wells either would not fit or adapted badly, the singers could not accustom themselves to the new large space, and audiences were slow to visit the theatre and fill the auditorium. But the move did allow successful productions of such Wagner's expansive *The Mastersingers* and the *Ring*.

By 1970 the company was again in serious financial difficulty, audiences were down, and despite sharing the theatre with the London Festival Ballet the company was faced with closure – a complete re-organisation was needed. The Carla Rosa Company (later known as Touring Opera 1958) had been the main opera touring company until its closure in 1958. Consequently, the Arts Council asked Sadler's Wells Opera (SWO) to take on the activities of the touring opera: two companies alternating touring roles, each having equal billing. This two-company arrangement was massively expensive for SWO and a re-organisation of touring commitments had to be undertaken. A significant artistic feat was achieved when the SWO decided to mount a complete Wagner *Ring* cycle, in English, with a specially commissioned

³⁴ The Coliseum was built in 1904 by Sir Edward Stoll to be an Edwardian variety palace. From the 1930s it presented lavish musicals and comedy, and following the decline in popularity of musicals it was converted by MGM to show large-scale cinema films until the 1960s.

translation, it began in 1970 and ended in 1973. The company gained much prestige and acclaim from the production, which they followed by a tour of two complete *Ring* cycles.

There was some public confusion due to the Sadler's Wells Opera having their base at the Coliseum and the Sadler's Wells Theatre building being located in Islington. The governors of the theatre were unwilling to change its name, and so Stephen Arlen sought to change the company's name to reflect its national role. Thus followed a battle for the acceptance of a new company name by Stephen Arlen and his successor Lord Harewood. Subsequently, it was announced that from the beginning of the 1974–75 season the company would be known as English National Opera.³⁵

The ENO's first performance at the Coliseum was on 3 August 1974, a revived John Coley's production of Verdi's *La Traviata*. The Music Director for the occasion was Charles Mackerras.³⁶ Jarman (1974) said of the audience:

The audience too, was surely characteristic: much of it a regular corps, intimately familiar with the Company's work and eager to applaud its favourite singers, but much of it more casual, attracted to the theatre by its accessibility and to the Company by its consistent standards of entertainment.

But with the move to the Coliseum, a larger theatre than the old Sadler's Wells, a combination of ambitious repertoire and complex productions created not a few problems particularly in the area of industrial relations. In August 1974 a wardrobe dispute and a backstage strike respectively delayed the beginning of the season and closed the theatre for six weeks.

The Prokofiev epic *War and Peace* was one of the first new productions presented under the Directorship of Lord Harewood, a former Controller of Opera Planning at Covent Garden, and Director of the Edinburgh Festival. This type of ambitious war-

³⁵ Lord Harewood was appointed Managing Director in May 1972 following Stephen Arlen's death.

³⁶ Sir Charles Mackerras was knighted in 1979 for his services to music. He is currently the Principal Guest Conductor of the Philharmonia Orchestra, London, Conductor Laureate of the Scottish Chamber Orchestra, Conductor Emeritus of the Welsh National Orchestra, Principal Guest Conductor Emeritus of the San Francisco Opera and Principal Guest Conductor of the Czech Philharmonic Orchestra.

horses productions brought in the money, and at a time of rising inflation in theatre costs, and when box office and public subsidies were generally insufficient. the banking power of these war-horse productions kept ENO from financial debilitation and insolvency. A cornerstone of Lord Harewood's operatic policy was the active promotion of new opera, and although many productions did not get off the ground for financial reasons the ENO achieved an impressive record for new work including Iain Hamilton's *Anna Karenina* and David Blake's *Toussaint*.

The large size of the Coliseum theatre had enabled the company to extend its repertoire, and a milestone was reached in 1975 with John Copley's production of Wagner's *Der Rosenkavalier*. The success continued the following year with large-scale productions of *Don Carlos*, *Aida*, *Arabella* and *Boris Godunov*. ENO was thus able to produce broadly based, mixed repertoire and remain solvent, for which in 1978 it received the '1978 Society of West End Theatre Award' for 'its outstanding achievement in its enterprising repertoire'.

Since 1971, at the end of the season, the company had been divided to give two simultaneous tours, but the splitting of resources in this way whilst providing impressive quantitative statistics meant a lowering of standards in stage performance. However, according to Jarman (1974), the ACGB were more interested in statistics, and they were insistent that the ENO retain the two tours role; however, after many years of discussion it was decided that a new company be formed and it would be based in Leeds. Initially run by the ENO Board and supplied with singers and staff from London, the English National Opera North, now known as Opera North, gave its first performance at the Grand Theatre, Leeds, on 15 November 1978 with Patrick Libby's production of *Samson and Delilah*. So whilst Opera North would in future concentrate on small-stage works, and have a larger touring role, the ENO were freed to concentrate on touring larger theatres with more ambitious projects.

Sir Charles Grove, a former Musical Director of Welsh National Opera, succeeded Charles Mackerras in 1978, but it was more in the nature of an interregnum. Ill health dogged Groves and he stood down, and an up and coming Mark Elder was appointed as ENO Music Director, followed shortly afterwards by the appointment

of David Pountney, Director of Productions. Pountney had been acclaimed by opera critics for his productions at Scottish Opera, notably for a cycle of Janáček's operatic works.

ENO became Britain's oldest performing opera company when, on 29 January 1981, it celebrated fifty years since the formation of the original company. According to Richard Jarman (1974), 'The Company's stature has grown immeasurably and it has managed to keep its vigour and liveliness through a peculiarly British ability to balance innovation with the best of its traditional qualities.'

In 1984, ENO undertook the first tour of the US by a British opera company, and in 1990 it became the first major foreign opera company to tour the former Soviet Union.

Peter Jonas succeeded Lord Harewood as General Director, beginning his tenure in 1985. Jonas is accredited as enhancing the company's international status with 'an expansion of the repertory and a series of acclaimed and award-winning productions playing to the broadest possible public' (BSO, 2001).³⁷ Whilst under his tenure, in 1992, ENO succeeded with the aid of a government grant to the purchase the freehold of the Coliseum for £12.8 million, thus securing ENO's London home.

In 1992, a former BBC head of music programmes, Dennis Marks was appointed General Director, ENO along with a talented conductor Sian Edwards as Music Director. Edwards was later to be succeeded, in 1995, by Paul Daniel.

The Dennis Marks leadership years were seen as a period of artistic renewal for ENO with investment in new productions and core repertory. Notable productions included *Carmen*, *Der Rosenkavalier* and *La Traviata*. The planned 1997–98 season was ambitious: 17 operas in a total of 185 performances. There were eight new productions including *Falstaff*, a co-production with Opera North, Donizetti's *The*

³⁷ Peter Jonas was appointed to the Bavarian State Opera (BSO) in 1991 as Staatsintendant (General Director). From 1993 He was the first British Intendant of the Staatsoper and the first British Intendant of any major German-speaking Opera House.

Elixir of Love and the world premiere of Gavin Bryars's second opera *Doctor Ox's Experiment* based on a Jules Verne's novella.

On 19 September 1997, Dennis Marks, the General Director of English National Opera resigned suddenly. He had in fact offered his resignation earlier in the year, complaining that the Board of Directors was forcing him to make stringent financial cuts, but he was persuaded by the Board to stay on. At that time ENO was receiving £12 million in Arts Council subsidy, but by October 1997 it had accumulated debts of £5.1 million. Earlier that year, in June 1997, Marks was reported as saying:

The money-saving plans proposed by the board, many of who are businessmen, were draconian, shortsighted and would have artistically bankrupted the company. He said the board chaired by John Barker, who is Chairman of National Power, had proposed sacrificing challenging and less popular operas in order to concentrate on guaranteed box office hits. They also asked him to axe ENO's education programme and its contemporary opera studio. He refused. (Reynolds & Lebrecht, 1997)

However, within a month of Marks's departure, the Arts Council announced that it had used £2.5 million of lottery money to clear half of ENO's debt and that it would give a further £2 million for urgently needed repairs and new technology systems. The ACE denied that the money was linked to Marks's departure (Reynolds, 1997).

Nicholas Payne, Marks's successor, was a previous Finance Director of Welsh National Opera and was credited with successfully heading Opera North. Under Payne's leadership Mozart, Verdi and Rossini productions drew critical appraisal, but casting misjudgements and stage problems marred a controversial period in the history of ENO. There were though a number of notable successes: *War and Peace*, *The Rake's Progress*, *Lulu*, and *Così Fan Tutte*. Payne was widely considered to have proven excellence and leadership skills, but his daring approach to traditional opera brought mixed reactions from audiences and much criticism from opera critics.

In an article by Chrisafis (2002a & 2002b), a *Guardian* arts correspondent, Payne had argued that he was proud of the risks the company had taken under his leadership, adding, 'You could say we have learnt our lesson.'

Problems with the repertory impacted on the box office and by the 2001 financial year-end ENO had a deficit of £271,000. By 2002 a series of operatic flops led to accusations that the company had lost its way, its sense of purpose and its artistic integrity, one critic described the situation as an 'ENO horribilis' (Guardian, 2002). The crescendo of criticism began in the summer of 2001 with the loathed production of Bieito's *Don Giovanni*: this stage version was reported as a 'coke-fuelled fellatio-fest' (Chrisafis, 2002a; Higgins, 2002). But matters got worse, and in November, a production *Marriage of Figaro* was 'described as a "fiasco", a "sorry fandango" and as "pretentious gibberish"' (Guardian, 2002). And, as if matters could not get any worse, by February 2002, the Catalan director Calixto Bieito's new production of *A Masked Ball* was accompanied by 'horrified moralising in the nation's news pages' because of its focus on simulated sexual scenes and debased imagery. Many opera-lovers demanded that Bieito 'never be allowed near another opera house again, let alone invited back to do a number on another well-loved staple of the repertory' (Guardian, 2002).

Yet despite much moralising the criticism of *A Masked Ball* was relatively tame, and Payne was on record as saying, 'A Masked Ball was not a crap piece of work ... What do people want? That we should never take risks.' Perhaps not, but the box office was doing badly, playing to houses of only 65 per cent capacity and the financial situation at the ENO was deteriorating fast (Guardian, 2002).

What followed in the spring 2002 was another damaging episode for ENO: a performance of a little-known, yet new production of *La Vestale* by Gasparo Spontini. ENO's production of Spontini's gargantuan, pre-Wagnerian and pre-Meyerbeerian effort *La Vestale*, once the glory of the post-Revolution French stage and lauded by Berlioz, was described as "'a dank occasion, best forgotten" and "a mess"' (Guardian, 2002).

The ENO regime in 2002 has been compared with the 1980s powerhouse years of the triumvirate: Peter Jonas, General Director; Mark Elder, Conductor; David Pountney, Director of Productions, but according to Jonas, Staatsintendant of the Munich-based Bayerische Staatsoper (Guardian, 2002):

ENO seems to be doing pretty well to me. It's just that they are having a pretty rough time in the press. For some reasons both companies [the other being the Royal Opera House] cannot be seen to be 'up' the same time. The press gives one company an easy ride for a bit, then decide, 'Now it's your turn.'

However, the Nicholas Payne–Paul Daniel regime was accused of failing to produce classic productions. Payne's response was:

I would acknowledge that not every show has been equally successful and enduring ... but you could say the same for the powerhouse years. We remember the good productions from that era because those are the ones that we still see.

Pountney, the former ENO director who had been responsible for producing such 1980s lasting productions such as *Lady Macbeth of Mtsensk*, held the view that 'perhaps ENO hasn't found a consistent stream of work recently. But that's the hardest thing for an opera house to do' (Guardian, 2002).

In July 2002, Payne was summoned to an ENO Board meeting at the New Star Asset Management offices in Knightsbridge, West London. The Board, chaired by investment banker Martin Smith, sought a radical solution to the impending financial collapse of the ENO.³⁸ According to a newspaper report (Summerskill & Sutcliffe, 2002), 'Two board members tried to abstain from voting for what one described as the "execution" of their general director. They were told that unanimity was required.' As a consequence, Payne resigned immediately as General Director, his job would to be split into two parts: there would be an administrator, an acting managing director, and an artistic director.³⁹ So it was that Caroline Felton, a former Rank Xerox management consultant, was appointed as ENO's Acting Managing Director to run the ENO as a 'business' (Higgins, 2002).⁴⁰

Letters appeared in *The Times* newspaper the following week (Higgins, 2002): the first letter came from the 1980s triumvirate of Jonas, Elder and Pountney, declaring that the removal of Payne was 'as dangerous for the future of opera as it is shabby in

³⁸ Martin Smith had personally invested £1 million in the ENO.

³⁹ In 2003 Nicholas Payne was appointed the first Chief Executive of Opera Europa: a European opera forum representing some fifty opera companies from across Europe and the former Soviet-block countries.

⁴⁰ Vernon Ellis, Chairman of Accenture plc, a managing consultancy company was also a Board member of ENO, and it has widely been reported that he personally donated over £5 million to ENO.

its execution', and in a second letter Phyllida Lloyd, Jude Kelly and Francesca Zambello jointly wrote, 'The board of ENO could not have devised a more catastrophic torpedoing of British operatic theatre if it had tried.'

Rumours around the opera world spoke of a doomsday scenario, and Higgins (2002) reporting the *Stage*, the theatre newspaper, wrote:

Smith was considering closing the Coliseum for 16 months from June next year [2003] during the theatres refurbishment. A large number of the workforce would be made redundant, the report claimed, and when the company returned to the Coliseum in September 2004 it would be a part-time concern, mounting operas for only six months of the year and hiring the theatre for the remainder. The full-time orchestra would be paid off.

Although these rumours were rebutted by ENO some aspects of the rumours were indeed to be proved true, particularly the Coliseum refurbishment. There was much fury and Smith came under sustained attack from many quarters. Jonas said, 'This is a Chairman misusing his position instead of protecting the art form.' Furthermore, Pountney said of the Board, 'the board is there to give help and support to the management. Not to stage a corporate takeover of the company'. According to Higgins (2002), of Smith's intentions Pountney said: 'Smith seems to believe that the company should be more commercially oriented. That it should out-Gubbay, Raymond Gubbay.'⁴¹

By the 2002 financial year-end the company was close to bankruptcy, and in May 2003 Seán Doran was appointed as Artistic Director and Chief Executive, a role described as a 'poisoned chalice', and according to Higgins (2003), Doran said of the post, 'I know it's a tough job, a tough call.'

There were bitter fights between management and the Board, and during 2003 the ENO chorus went on strike. The chorus staged a series of one-day strikes to prevent twenty of the sixty chorus singers losing their jobs; in fact, over one hundred employees would lose their jobs. With the Coliseum closed from June 2003 through to December 2003 ENO established a temporary base at the Barbican. At the

⁴¹ Raymond Gubbay, impresario and managing director of Raymond Gubbay Productions Ltd, mounts hugely successful and spectacular productions at the Royal Albert Hall.

eleventh hour, the management announced a £3 million, three-year sponsorship deal from Sky and the digital TV channel, Artsworld, and a financial package of £10 million from the ACE's stabilisation programme. There was also to be a £300,000 deal with MFI plc to sponsor a new English production of the *Ring* cycle, the first for 30 years (Kennedy, 2003).

The 2004 season, the thirtieth anniversary season of ENO, was to begin on 7 February 2004 in the newly restored Coliseum with a production of John Adams's *Nixon in China*: the season being sponsored by Sky and Artsworld. News that the opera house would open late meant a lack of rehearsal time, and the anticipated production of *Nixon in China* was cancelled at an estimated loss of £282,000 (Higgins, 2004a; Kennedy, 2004). Lebrecht (2004), in an article, 'How British opera is killing itself,' claims that ENO is struggling to stay financially in the black, and that Doran has produced a dull, new season.

Doran, a former festival director, has though brought something of the festival atmosphere to ENO by presenting a one-hundred strong, avant-garde performance of Wagner's Act three, the apocalyptic *The Ride of the Valkyries*, at the June 2004 Glastonbury rock festival (BBC, 2004c).⁴² The production directed by Phyllida Lloyd was an instant success with the festival crowds. It was to be followed with another novel open-air production at London's Trafalgar Square. The Square was covered in artificial turf, and a staged version of *La Boheme* was to be performed, but the event was 'disastrously' washed-out on the day by heavy rainfall (BBC, 2004d). A 2005 Jude Kelly production of Leonard Bernstein's musical *On the Town* was notable for its success. Despite some consternation from some sections of the opera-going public it has to date broken all box office records, selling 45,000 tickets, and 'fuelling what has been termed the biggest West End revival in musical theatre since the 1980s heyday of *Cats* and *Les Misérables*', according to Byrne (2005).

⁴² Seán Doran was previously director of the Perth Festival, Australia, prior to which he ran the 1977 and 1998 Belfast Festivals.

Doran's first full season, 2005–06. has been announced, and he claims to understand more than anyone the importance of wider access and the need to develop new audiences (Doran, 2004).⁴³

Paul Daniel stood-down as ENO's Music Director during the summer of 2005 and was succeeded by Oleg Caetani.⁴⁴

The current Chairman of the Board of Directors is Martin Smith.⁴⁵

This concise history has been compiled partly from Richard Jarman's (1974) revised work supplied by English National Opera, and ENO's website (ENO, 2005) excepting where other specific references, sources and quotations are given.

⁴³ Seán Doran resigned 'with immediate' effect in November 2005 and Loretta Tomasi was appointed Chief Executive.

⁴⁴ Following Tomasi's appointment: Oleg Caetani jointly agreed not to take up the position as music director.

⁴⁵ Martin Smith, Chairman, was forced to resign in January 2006 following threats of industrial action and public criticism of his leadership following Doran's resignation.

6.3.2 ENO Issues and Themes Analysis

The following ENO concise history analysis identifies key chronology relevant to the key research issues and themes (as discussed in Chapter 5). Relevant issues and themes are shown in *italics*:

1. 1931 – Company formed as a private commercial venture by an impresario in partnership with dancers and visionaries.
LEADERSHIP: shared vision.
2. 1931 – BBC began live radio broadcasts of opera performances.
TECHNOLOGY: broadcasting and new media.
3. 1946 – The formation of the Royal Opera, Covent Garden, had a major detrimental impact on audiences and finances.
MANAGING CHANGE: audiences, financial.
4. 1958 – An experiment with popular operettas at the Coliseum failed.
MANAGING CHANGE: Audiences, Repertoire and Programming.
5. 1960 – ENO moved to a new home at the Coliseum.
MANAGING CHANGE: building and venues.
6. 1974 – The company was renamed English National Opera.
MANAGING CHANGE: audiences, repertoire and programming.
7. 1978 – The formation of a separate opera company, now known as Opera North, allowed the ENO to concentrate on large-scale works.
MANAGING CHANGE: repertoire and programming.
8. 1992 – Dennis Marks appointed General Director whose leadership led to artistic renewal in repertory and productions.
MANAGING CHANGE: artistic direction, repertoire and programming.
LEADERSHIP: leadership style.

9. 1997 – Dennis Marks resigned following a difficult financial period for ENO that would have led to a reduction in artistic works.

MANAGING CHANGE: financial, repertoire and programming.

10. 2002 – Nicholas Payne, General Director resigned following a difficult period both artistically and financially.

MANAGING CHANGE: artistic direction, financial.

FRONTIERS AND BOUNDARIES: artistic risk and programming.

LEADERSHIP: executive model.

11. 2003 – Seán Doran appointed Artistic Director and Chief Executive a period that led to artistic renewal and a difficult financial situation.

MANAGING CHANGE: artistic direction, repertoire and programming, financial.

LEADERSHIP: executive model.

12. 2003 – ENO came close to bankruptcy, but was rescued by a substantial ACE stabilisation award and an Artsworld sponsorship deal.

MANAGING CHANGE: financial.

TECHNOLOGY: broadcasting and new media.

13. 2004 – ENO re-homed in a refurbished Coliseum theatre.

TECHNOLOGY: building and venues.

14. 2005 – Conflict between Seán Doran and Martin Smith, that became publicly aired, led to them both resigning.

MANAGING CHANGE: artistic direction, financial.

LEADERSHIP: chairman, executive model, leadership style.

From this short analysis, themes from the Managing Change and Leadership issues feature significantly in the above analysis.

This analysis aids the triangulation process and research conclusions, and facilitates the development of further theories that are expounded in Chapter 7

6.4 CITY OF BIRMINGHAM SYMPHONY ORCHESTRA

6.4.1 Concise History

Thomas Beecham considered himself to be the founder of the City of Birmingham Orchestra (CBO); however, according to King-Smith (1995: 17), all the evidence suggests that the key instigators were Granville Bantock (who had succeeded Edward Elgar as Professor of Music at the Birmingham School of Music) and Neville Chamberlain, the Lord Mayor of Birmingham and Beethoven music-lover.⁴⁶

An ad hoc committee of the Birmingham City Council had considered setting up a permanent orchestra in the city after a 1916 'Memorandum on Orchestral Music for the Midlands' was handed-over by Bantock to the Lord Mayor. Once financial guarantees were in place: half the budgeted deficit of £2,500 would be met by mainly the old, powerful Birmingham families and the other half by annual grant from the rates, then formation could go ahead. So in the summer of 1919, the City of Birmingham Orchestra was formed, the first independent symphony orchestra in Britain to receive public subsidy. The £1,250 per annum public subsidy was guaranteed for five years and many hoped that the new orchestra would eventually become self-supporting.

Thomas Appleby Matthews was appointed the first conductor of the orchestra during 1920, for one season only, on a fee of £450 for a series of 30 concerts. Matthews had not only trained his own choir, the Appleby Matthews Choir, he had also acted as local chorus master for the Beecham Opera Company, and he conducted the Manchester-based Hallé Orchestra. However, he was fully aware that his conducting technique fell a little below of standards, and he quickly sought a few private lessons from Adrian Boult before conducting his first performance.

The first ever performance of the CBO took place on 5 September 1920 at the Theatre Royal, Birmingham. The programme consisted of Bantock's Symphonic

⁴⁶ Neville Chamberlain was elected Lord Mayor of Birmingham in 1915. He was elected as Conservative Member of Parliament for Ladywood and served under Prime Minister David Lloyd George. He was to become Prime Minister in 1937 following Stanley Baldwin's resignation.

Overture *Saul*, Tchaikovsky's Symphony No. 4 and Wagner's *Tannhäuser* overture; newspapers were to praise both the orchestra and Matthews's capable conducting. With audience attendances short of expectations Matthews sought to popularise the orchestral programme and to seek further funding to bridge the financial deficit. In 1923 the Propaganda Committee was established to encourage local support and appeal for financial support. The financial position became so serious that they were in danger of losing their grant from Birmingham City Council.

The CBO and the City Choir gave its first BBC broadcast in December 1923 from the Town Hall, Birmingham, with a programme of works that included Beethoven's *Choral* Symphony No. 9 and Debussy's *Danse sacrée et danse profane*. However, Matthews 'found the politicians and top businessmen who made up the CBO Committee uncongenial and inflexible' (King-Smith, 1995: 34) and matters came to a head. The CBO Committee gave notice to Matthews on 27 October 1923 that they wished to terminate his services, and on 30 March 1924 Matthews conducted his last CBO concert. Litigation followed Matthews's resignation, and in 1924, following a lawsuit, the Court of Appeal judged that Matthews dismissal was not within his contractual terms – this cost the CBO dearly. During this time Neville Chamberlain was still involved with the CBO, and he 'spoke of music as "the Cinderella of the Arts"', and the need for a new concert hall for Birmingham. The *Birmingham Mail* in a leading article 'made the point that the City Orchestra could not support itself, though "wireless" might come to its rescue'. While the *Birmingham Post* (King-Smith, 1995: 36) suggested that a larger grant was the only answer to the orchestra's financial problems.

In September 1924 Adrian Boult was appointed Director and Conductor of the CBO, and he opened his first season on 7 October 1924 with a programme of Wagner, Gibbs, Strauss and Brahms.⁴⁷ The BBC broadcast the concert; it was the first outside wireless broadcast of an orchestral concert in the UK. Boult was to build on Matthews' hard work, introducing lunchtime concerts and promoting musical education, and in January 1925 he was to conduct the orchestra in recorded works for Columbia. Following Boult's first successful season, Birmingham City Council

⁴⁷ Sir Adrian Boult (1889– 1983) was knighted in 1937.

doubled the CBO grant to £2,500 per annum for five years, but by 1928 times were again tough, there was the Depression, and increasing competition from cinema – the talkies had well and truly arrived. For the CBO players this was the double financial blow, since many players had earned a regular income from playing in cinema ensembles as accompaniment for silent films, but the advent of talkies was to end this additional source of income. Boult resigned in 1930, to become Conductor of the newly formed BBC Symphony Orchestra, his successor at the CBO was Leslie Heward. King-Smith (1995: 52) provides an interesting historical perspective:

In the late 19th century it was left to a trio of German-born conductors – Charles Hallé (b. 1819), August Manns (b. 1825) and Hans Richter (b.1843) – to set the standard of high-class orchestral music in Britain. They were followed by the first generation of great British conductors: Henry Wood (b. 1869), Landon Ronald (b.1873) and Thomas Beecham (b. 1879) all of whom were (like Richter) involved in Birmingham's musical life at some point in their careers. Of the outstandingly gifted generation born between 1889 and 1899 – Boult, Goossens, Sargent, Heward, Barbirolli – two had charge of the CBO, in a golden period that lasted two decades, from 1924 to 1943.

The CBO had two powerful committees: the Executive Sub-Committee and the Management Committee, they had the same chairman, but in 1930 following the retirement of Chairman Councillor Macdonald two separate chairmen were appointed, and 'these two were to provide stability and maturity over the next twenty years' (King-Smith, 1992: 56). In 1934 Percy Edgar, head of BBC's Birmingham radio station (call-sign 5GB), along with Gerald Forty, Chairman of the CBO Executive Sub-Committee, and with the cooperation of both John Reith (the BBC's first Director-General) and Adrian Boult, together established the BBC Midland Orchestra.⁴⁸ Heward was appointed the first Conductor of BBC Midland Orchestra, and with many of the best CBO players he was to conduct two concerts a week for the BBC. These new links with the BBC and the financial arrangements that were put in place, in particular regarding the booking of players and player contracts, resulted in a period of financial health and stability for the orchestra. It was during this period that a series of afternoon concerts in the Town Hall for local schoolchildren was established which would form the basis of the post-war CBSO Education Concerts.

⁴⁸ The year 1934 was the end of a musical era with the deaths of Edward Elgar (b.1857), Gustav Holst (b.1874) and Frederick Delius (b.1862).

Leslie Heward was an outstanding musician that sought the highest quality of performance. Yet, despite uncertain health, he continued up to the outbreak of war in 1939 and throughout the early war years, to serve and conduct the CBO. In 1942 he accepted an invitation to conduct the Hallé Orchestra and on 14 February 1943 he gave his last CBO performance. A month later, Heward was taken ill and he later died in hospital. During 1943 the Management Committee had tried out various conductors with the sad knowledge that Heward would not be with the orchestra for the 1943–44 season. George Weldon was an early front-runner and after some deliberation was eventually offered an invitation to conduct the 1943–44 Sunday concert series. Weldon, a recital pianist, was to later tour extensively with the London Symphony Orchestra and spend one season as the Music Director of International Ballet (Brown, 2001).⁴⁹ Weldon's first CBO concert programme opened with William Walton's *Spitfire Prelude and Fugue* and included other works by Vaughan Williams, Tchaikovsky and Dvořák.

Until 1944 the CBO had been essentially a part-time orchestra; nevertheless, Ulric Brunner, Secretary and Librarian, submitted a memorandum to Gerald Forty, Chairman of the Executive Sub-Committee on the practicalities of establishing the orchestra on a permanent basis. Matters progressed well and the budget required the CBO to fund £20,100 per annum leaving an overall deficit of £14,500. The City Council gave an annual grant of £7,000 per annum for five years, and the Education Committee, under the Chairmanship of Sir Wilfrid Martineau, agreed to fund the remaining deficit of £7,500 per annum on the understanding that the CBO undertake fifty education days every year. With financial matters finalised, auditions were held in June for a permanent orchestra, and shortly afterwards, on 26 June 1944, Weldon was appointed the CBO's Musical Director and Conductor. The new orchestra got off to a fast pace performing 183 concerts and forty-nine recording sessions in the 1944–45 season, and with popular repertoire and modest ticket pricing the CBO quickly achieved public success. In 1944 Brunner was forced to resign through ill health, his successor was Mayor Walker, once aide-de-camp to the Viceroy of India.

⁴⁹ International Ballet was a privately financed ballet company founded by ballerina Mona Inglesby that toured from 1940 to 1953, in Britain and abroad. The company performed large-scale classics produced by the Nicholas Sergeyev, the former balletmaster of the Imperial Ballet, at the Mariinsky Theatre, St. Petersburg.

The immediate post-war period saw a boom in Birmingham's ballrooms and theatres, and unusually for an orchestra, Weldon had achieved a somewhat iconic status. On 5 September 1945 the twenty-fifth anniversary of the first CBO concert passed unnoticed, as according to King-Smith (1995: 87) the 'orchestra were giving an ENSA concert in Nottingham for Walter Legge'. At the CBO annual general meeting, held during October 1946, it was reported that the 1945–46 season had seen 260 performances, they had undertaken a large number of EMI recording sessions, and more importantly, the financial accounts showed a surplus of £2,500 for the year. The orchestra's successful education programme saw it reaching out to schools and youth concerts: often visiting eight schools in a day. This education work was not only a significant workload for the orchestra it also provided an important part of the CBO's income: the budget was based on a six-day week. Weldon's programming style was to often repeat popular works, much to the consternation of music critics, but he never neglected unfamiliar pieces and he included many first performances of works by Midlands-based composers. Harold Gray was appointed guest conductor in September 1946 following a season as Principal Conductor of the Carl Rosa Opera Company, and the following year saw Gray appointed CBO Assistant Conductor. There was additional criticism of Weldon's programmes from a musical elite, and in a notable speech to the Birmingham Rotary Club, reported in the *Birmingham Post*, 22 April 1947, Weldon said:

We run some popular concerts. The object is not entirely financial but to create a new audience that can be gradually led up the garden path until it arrives at the top. The question of audiences is a very sore one. The City Orchestra is not a philanthropic society and we are dependent on public support to maintain an orchestra at good salaries and a proper size. ... We are not as large as other orchestras, but we should be. That will undoubtedly come in the end. (King-Smith, 1995: 90)

In 1947 the CBO, conducted by Weldon and with music by Edward German, recorded Grieg's *Peer Gynt* Suite No. 2 at EMI studios. Shortly afterwards Legge found greener pastures with the Philharmonia; however, it seems that lasting recriminations resulted in the CBO not entering a commercial recording studio again for another twenty years.

The City of Birmingham Symphony Orchestra's legal status at this time was that of a Friendly Society, and although some consideration had been given to changing its status to that of a limited company no change was made. However, there was acknowledgement of the Society's increasing importance and of the professionalism of its administrative staff, and responding to this new professionalism, Major Walker changed his own title, from, Secretary and Librarian, to that of, General Manager and Secretary.

In February 1948 Weldon sought to change the name of the CBO, and on 23 February 1948 the orchestra gave their first concert at the Royal Albert Hall under their new name, the City of Birmingham Symphony Orchestra (CBSO); the mixed programme of Grieg's Piano Concerto, Jeremiah Clarke's misattributed *Trumpet Voluntary* (see Harvey, 2004), Rimsky-Korsakov, Handel and the Walton Symphony No. 1 all proved popular with the public.

Despite the CBSO's orchestral successes the financial accounts for the 1947–48 period showed a £400 deficit and by 1948–49 (a seven month accounting period) this had risen to £650. In 1948–49 approximately 105,000 tickets were sold (average attendance 60 per cent) over eighty-nine concerts, and even though they received a Birmingham Council grant of £11,000 and an ACGB grant of £9,000 the financial situation was again deteriorating. The musicians were poorly paid compared to industrial standards and yet rising costs still outstripped box office revenue. The CBSO Management Committee therefore decided to re-introduce 'Saturday Pops' and to broaden its audience base with a series of industrial concerts. This was an instant success, the first and second concerts quickly sold out, but the tickets were sold too cheaply, and despite what should have been a financial success box office income barely covered concert costs. Another CBSO innovation, the setting-up of an Industrial and Commercial Patrons Scheme, encouraged local companies to take vouchers that would then be resold to their employees. By autumn 1950 the scheme was bringing in an additional £1,000 per year from seventy-five local firms, plus additional ticket sales.

In an underhand manner, somewhat Machiavellian, George Weldon was ousted in the autumn of 1951. Whilst on tour, the CBSO Management Committee announced

that he was to be replaced by Rudolf Schwarz. Weldon, who had built-up the CBSO and put Birmingham on the musical map, was clearly shocked at the coup and according to David Wright, writing in the *Journal of the British Music Society* and cited by King-Smith (1995: 100), ‘Sir John Barbirolli was understandably furious at the despicable treatment dished out to Weldon and, consequently, made him Associate Conductor of the Hallé.’ King-Smith ponders the reasons behind Weldon’s dismissal (1995: 100):

After three years of deficits, the orchestra’s financial situation was certainly serious, with an anticipated loss of around £8,000 ... [and] On the artistic side there does seem to be an anti-Weldon lobby. Protracted sniping at CBSO’s programmes by music critics of the *Post* and *Mail* ... had, to some extent, rubbed off on to his image in the eyes of Birmingham’s Musical establishment.

Weldon’s Farewell Concert, the Benevolent Fund Concert, took place on 7 October 1951 with performances of Mendelssohn’s Violin Concerto and Elgar’s *Enigma Variations*.

With Schwarz at the helm the CBSO embarked on a completely different and somewhat ‘cosmopolitan’ repertoire (King-Smith, 1995:104).⁵⁰ His initial programmes consisted mainly of Central European repertoire: Berlioz’s Overture *King Lear*, Rubbra’s Symphony No. 5, Ravel’s *La Valse*, Mahler’s *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer, 1883–85), Respighi’s Suite No. 1, *Ancient Airs and Dances* and Bartok: the two-movement Violin Concerto.

By 1950 the CBSO’s accumulated deficit was still rising and consideration was given to merging with the Bournemouth Municipal Orchestra, they were also in severe financial straits. Management Committee proposals were considered that would scale-down performances: the orchestra would only work on a six-months a year basis. However, political changes at the Birmingham City Council saw a £20,000 loan granted to CBSO in 1952, and along with increased private donations the orchestra escaped the potentially disastrous scaling-down proposals of the Management Committee. The following year Birmingham City Council further

⁵⁰ Viennese-born Rudolf Schwarz (Rudi) was liberated, in 1945, from Belsen concentration camp by Allied forces. Whilst recuperating in Sweden he was appointed Conductor of the Bournemouth Municipal Orchestra. He conducted 183 concerts in eleven months before his eventual appointment, in 1951, to the CBSO.

increased its grants to the orchestra, to £36,000, and the following season saw the ACGB grant-in-aid increased to £15,000.

In 1953, Coronation year, orchestra numbers were increased to seventy-one players for the forthcoming 1953–54 season, thanks largely to an £11,000 donation given by the philanthropist Harry Payne, a CBSO Management Committee member. However, on a discordant note, Kenneth Matchett the orchestra's General Manager and Secretary, who had replaced Major Walker and held the position for only seven months, was forced to resign following certain indiscretions: he had given confidential papers to the press. There was also an attempt by the Management Committee to split the post of General Manager and Secretary, into two separate roles. In 1953, Blyth Major, a former Deputy Musical Director of the Durban Symphony Orchestra and a former Deputy Leader of the orchestra, succeeded Matchett as General Manager and Secretary. The following year, in September 1954, Britten conducted the CBSO in a symphonic suite compiled from his opera *Gloriana*, and the following month Sir Thomas Beecham conducted the orchestra for the first time in twenty-five years.

The CBSO's educational programmes continued to be both a major commitment and physically draining on the players; nevertheless, the orchestra gave 176 concerts of which 101 were in Birmingham. By 1955 the CBSO were once again in financial difficulties; the Payne donation had been fully utilised in order to maintain the increased number of players and income from BBC broadcasts had fallen. On an upbeat note, the CBSO had played to 10,000 people at the 1956 International Eisteddfod, Llangollen, and the CBSO society had a membership of 1300 members.

The Polish composer–conductor Andrzej Panufnik succeeded Rudolf Schwarz in 1959, whilst Schwarz succeeded Sir Malcolm Sargent as Principal Conductor of the BBC Symphony Orchestra. However, a major row erupted between CBSO management and players when Panufnik requested all players to re-audition for the orchestra. The players boycotted the auditions; subsequently, sixteen of the players were given their notice. In the ensuing furore a potential damaging strike looked inevitable, but at the eleventh hour management backed down and only a written warning was given to four violinists.

The CBSO's repertoire shifted again under Panufnik as his interest was in early English composers such as Byrd, Boyce and Stanley. It was noted that his programming was also often adventurous: one of his programmes was built upon a dance theme. By 1959 the repertoire was less experimental, in fact programming had become much more conservative, relying upon Bach, Beethoven and Brahms. According to King-Smith (1995: 127), Gwen Berry, a CBSO cellist and diarist, suggested that Panufnik was under pressure to leave and he stood down voluntarily. Sir Adrian Boult took over as Conductor, an interregnum, until Hugo Rignold's appointment was eventually announced in 1960; which pleased the CBSO players following Panufnik's strained relationships with them (King-Smith, 1995: 132).⁵¹

On 30 May 1962, at the opening of the new Coventry Cathedral, the CBSO gave the first public performance of Britten's *War Requiem*, and to much acclaim, 'tonight's performance was one that will never be forgotten' wrote Donald Mitchell in the *Daily Mail*, 31 May 1962, and cited by King-Smith (1995: 135).

Under Rignold the musical standards of the orchestra improved, and in 1963, despite continual financial problems, the strength of the string section was further increased: the CBSO now numbering eight-eight players. At this time the Hallé Orchestra in Liverpool and the Bournemouth Orchestras received higher Arts Council grants than did the CBSO. Inevitably, the under-funding of the CBSO pushed the orchestra to experiment with differential ticket pricing in the hope that higher prices for certain performances would boost revenue, but the ticket pricing scheme was unsuccessful. Rignold, like others before him, sought to improve the standard of the orchestra, in particular the string section. What followed in December 1965 became known as 'The Wilfred Pook Affair' (King-Smith, 1995: 144), during which time the CBSO players went on strike, over first and second violins, and Lord Goodman, ACGB Chairman, arbitrated the dispute. The 'Pook' affair was the first and only time the CBSO ever went on strike.

⁵¹ Hugo Rignold's career included a spell as lead jazz violinist with the Jack Hylton Orchestra, guest appearances with the Palestine Symphony Orchestra, principal viola with the ROH Orchestra and Musical Director of the Royal Ballet.

In 1966 the CBSO recorded their first long-playing record under the baton of Hugo Rignold for the Lyrita record label: Arthur Bliss's *Music for Strings* and his pastoral work based on the 23rd Psalm *Meditations on a Theme by John Blow*. Rignold's career reached a zenith in 1968 when he headed a CBSO tour behind the Iron Curtain: the tour itinerary included three concerts in East Germany, three concerts in Poland, that included two in Warsaw, and a final concert in Brno, Czechoslovakia, where the orchestra performed Dvořák's Symphony No. 8.⁵²

Rignold resigned, in 1968, when the Management Committee failed to offer him a further three-year contract, this left the orchestra without a principal conductor for the 1968–69 season. After a number of candidates were tried out Louis Frémaux, guest conductor at the Bournemouth Symphony Orchestra, was appointed CBSO Principal Conductor.⁵³ A withdrawal of education funding meant that the CBSO could no longer continue with its schools education programme; however, the upside was that the orchestra had more time to work together, which allowed more touring opportunities. According to King-Smith (1995: 157), on a tour to Rotterdam:

Everyone became aware of the yawning gulf that existed between civic funding for orchestras on the continent and in this country. The CBSO was receiving £50,000 from Birmingham City Council and £75,000 (plus £12,000 guarantee from the Arts Council. Rotterdam, on the other hand (like Birmingham a 'second city'), subsidised its Philharmonia Orchestra to the tune of £300,000 a year, to which the Dutch government added a further £90,000.

In 1970 the CBSO recorded for EMI again, and in the same year the Birmingham City Council went officially on record to promise a new concert hall. It was also the year of Professor Alan Peacock's ACGB report: 'A Report on the Orchestral Resources of Great Britain', a report that would cast doubt on the future of orchestras in Great Britain (ACGB, 1970). In 1972 Birmingham Town Hall underwent a third phase of alterations, including general improvements and noise-reducing double-glazing, but these were only of marginal benefit and the acoustics, to many ears, continued to sound 'woolly'.

⁵² A few days later, Russian tanks moved into Prague and crushed Alexander Dubcek's liberal progressive regime.

⁵³ Louis Frémaux had been a French Resistance fighter and former officer in the French Foreign Legion serving in Vietnam and Algeria. He had studied at the Paris Conservatoire, and in 1956, he took over the Monte Carlo Orchestra, where he established his career.

Frémaux had wanted to establish a CBSO Chorus, and in 1973 auditions and rehearsals began for the new chorus. By 1974 the new chorus was in place, but the orchestra's financial reserves were non-existent and with the deficit spiralling out of control, ticket prices had to be increased to raise revenues. The view of Arthur Baker the CBSO General Manager was that the orchestra was in 'the most serious financial position for years' (King-Smith, 1995: 168). Despite the seriousness of the situation the CBSO continued to produce memorable performances and EMI recordings. In 1975 the legal status of the orchestra was changed to a non-profit distributing limited company (the CBSO Society Ltd), but with ever increasing costs the CBSO were forced to look seriously at their marketing and sponsorship activities to improve their finances. Major sponsors came forward from the West Midlands area, including Imperial Metal Industries (IMI) and H. Samuel Ltd, and further income came from a broadcasting deal with BRMB, Birmingham's local commercial radio station.

Internal politics rumbled on, and by 1978 the orchestral players became disaffected with both Baker and Frémaux over a number of minor issues eventually passing a motion of no confidence in Baker's management. This led Baker to resign, but to Frémaux the situation was unjustified and he subsequently resigned, a sad finale to ten years of successful conducting and directorship of the orchestra.

Simon Rattle was appointed Principal Conductor and Artistic Adviser for the 1980–81 season, thereby securing the future musical direction of the CBSO, and allowing attention to be turned towards improving the financial and administrative aspects of the company.⁵⁴ Rattle's appointment was seminal, and it is well known that he brought to the CBSO his love of Mahler; together they would become world-renowned for their performances and extensive recordings, not least of the Mahler symphonies and cantatas. Nicholas Kenyon, interviewed as part of this research, gives an excellent account of Rattle in his book *Simon Rattle – The Making of a Conductor* (Kenyon, 1987). Rattle and the CBSO were indeed popular having average attendances of 96 per cent during 1983–84, and together with innovative

⁵⁴ Sir Simon Rattle (b. 1955) was an accomplished pianist and percussionist playing with the National Youth Orchestra. He had worked with the Bournemouth Symphony Orchestra and the BBC Scottish Symphony Orchestra. He was knighted in 1994.

ticket pricing CBSO box office takings reached £928,000, which covered approximately 53 per cent of the total running costs.

The 1984–85 season saw the thirtieth year of commissions for the orchestra by the Feeney Trust: the commissioned work by Toru Takemitsu was entitled *Vers, l'arc-en-ciel, Palma* and featured John Williams playing guitar. Rattle developed wide-ranging programmes, touring the CBSO extensively, and featuring on many TV programmes, perhaps the first TV celebrity orchestral conductor.

The Adrian Boult Hall opened in 1985, providing much needed rehearsal space, and the administrative staff moved next door. The CBSO and chorus shared the building with the Birmingham School of Music and the arrangement greatly enhanced communications. The same year Birmingham City Council took over local authority funding, following the abolition of the West Midlands County Council (WMCC), and wrote off the CBSO accumulated deficit of £37,000. In 1987 the Birmingham Contemporary Music Group was formed, Simon Rattle was Artistic Adviser. Rattle's 1988 CBSO recording for EMI, Mahler's Symphony No. 2 – *The Resurrection*, received rave reviews, and it won them the 'Gramophone Record of the Year Award'. Yet, claims King-Smith (1995: 222), the 1989 ACGB appraisal report of the orchestra was disappointing, with only one Arts Council assessor having any experience of orchestral administration, 'an opportunity wasted'.

In April 1991 the CBSO performed for the first time in the newly built Symphony Hall. The hall had been acoustically designed 'to emulate the best features of great nineteenth-century halls such as the Concertgebouw or the Musikverein'. According to King-Smith (1995: 224), Michael Buckley, CBSO General Manager, said of the new hall:

Symphony Hall has probably had a bigger effect on the orchestra's playing than the Development Plan. ... They [CBSO] can go and play now in the Festival hall or the Musikverein with confidence and pride in their own performance – that's down to Symphony Hall.

The Symphony Hall incorporated such technological innovations as reverberation chambers, moveable acoustic panels and the ability to raise or lower a canopy over

the platform according to audience size, orchestral strength and from classical music to jazz genres. Owned by the National Exhibition Centre Group (NEC), Symphony Hall has been acclaimed by music critics, performers and the public as one of the finest concert halls in the world.⁵⁵

The CBSO despite their orchestral successes remained in financial trouble throughout 1993 and 1994, and according to King-Smith (1995: 233):

Ed Smith [Chief Executive CBSO] reported, “The stark fact is that ... its grant has not kept pace with the rising costs of continuing to deliver a first-class orchestra.” Arthur Knapp the Chairman of the CBSO Society goes further: in his opinion, the Arts Council has never paid more than lip service to its support for the CBSO’s Development Plan and this has led directly to the financial problems the orchestra is still facing.

David Mellor had been appointed the first Secretary of State for the Department of National Heritage (DNH), but a private scandal, that became very public, forced his resignation. The ACGB was also in a state of crisis, according to Hewison (1995: 264):

The new Chief Secretary was the right-wing Michael Portillo, who appears to have taken revenge on the liberal Mellor by deciding in the autumn of 1992 that the Arts Council of Great Britain’s (ACGB) projected grant for 1993–94 should be reduced to £225 million.

There were further projected cuts for the fiscal year 1994–95 and in March 1993 the DNH announced that the ACGB would be devolved: the Arts Council of England established, as such, from 1 April 1994. The last year of the ACGB’s existence ‘was the most humiliating in its history’ according to Hewison (1995: 264): with the Arts Council having to make drastic cuts. The Council’s Music Director, Kenneth Baird; the Chairman of the music panel, Bryan Magee; the Secretary General, Anthony Everitt, and finally in March 1994 Lord Palumbo, Chairman ACGB, all resigned for various reasons.

Despite the funding cutbacks, Birmingham City Council came to the orchestra’s rescue with additional funding of £250,000 over two years. In 1995 Judith Weir was

⁵⁵ In October 2001 the Symphony Hall inaugurated a magnificent new Symphony Organ built by the German company Klais.

appointed Fairbairn Composer in Association and Sakari Oramo made his first debut with the CBSO.

In 1998 the CBSO were endowed with their own centre, known as the CBSO Centre. The building provides rehearsal space, a 300-seat multi-purpose auditorium and administrative offices, which complements the Symphony Hall facilities. According to Kenyon (2001: 232) it was the new Symphony Hall that moved the CBSO and Birmingham ‘up the ladder’ and onto the international stage, not the Arts Council and its Development Plan. Andrew Jowett, manager of the Symphony Hall, in an interview with Kenyon (2001: 233) provides the following viewpoint:

I think the biggest potential disaster area we were aware of was audiences. We might have split the audiences ... we built a new audience. We looked at the business plan ... and we asked the city to underwrite that – which they did. They wanted to see the CBSO perform in an international context ... and that was what they did. ... It’s a privilege to work in a city that doesn’t play silly buggers with its support for the arts ... The city views culture as being fundamental to the life of its citizens – and adds to its image as a great European city in that tradition. It’s not backed off at all from that aim, whatever the pressures from different quarters.

Throughout much of the 1990s Rattle continued to conduct, direct and to build the CBSO into one of the world’s finest orchestras. On 23 June 1999 the Berlin Philharmonic Orchestra announced that it had elected Simon Rattle as its new Music Director from 2002, and ‘the appointment was front-page news in papers across Britain and Germany’. (Kenyon, 2001: vii). In his re-worked book, Kenyon (2001: 7) says of Rattle:

Because Rattle has embraced the period-instrument movement in a way no other mainstream conductor has yet achieved, his range is now enormous. For example, in the 1999 BBC Proms, Rattle conducted Rameau’s *Les boréades* with the Orchestra of the Age of Enlightenment, Bernstein’s *Wonderful Town* with the Birmingham Contemporary Music Group, Mahler’s Second Symphony and music by Kurtág, Beethoven and Ravel with the Vienna Philharmonic. Add to this range the extraordinary concert performance of Wagner’s *Parsifal* in the 2000 BBC Proms and it becomes clear that no one else could do all this at such a stratospherically high level of achievement. That is why it is worth thinking of Simon Rattle as more than just another great conductor, but as *the* characteristic conductor of the twenty-first century.

When Rattle left the CBSO in 1998, he had, in eighteen years with the orchestra, conducted 934 concerts and rehearsed them for over 10,000 hours (Kenyon, 2002).

In 1999 the City of Birmingham Symphony Orchestra was admitted to the Arts Council of England's main stabilisation programme, so ensuring that by 2005–06 its activities would be on a more secure financial footing (CBSO, 2004). According to Clements (2001), the ACE's 'stringent new measures' meant that in return for stabilisation funding CBSO players would have to forgo certain extra fees that had been paid for recording sessions and broadcasts, a cut of 10 per cent in their salaries. The *Strategy for Change* (CBSO, 2005) was eventually approved in January 2002 with an award of £4.75 million:

The Strategy envisages a greater integration of all the company's musical activities and a renewed concentration on projects outside the concert hall for the benefit of a wide and inclusive constituency, but most importantly places emphasis on the Communications department generating more earned income for the company.

In an interview with Kenyon (2001: 282) Simon Rattle expressed his views and frustration with the ACE:

When I went to talk to the Arts Council all those years ago I said, 'Promise me one thing: that you will not give us the money for one year and let us set all this up and leave us high and dry.' No prizes for guessing what they did ... they abandoned us. Thank God for Birmingham city council because otherwise we would have had to sack a lot of musicians. ... Now at the Arts Council, there's no one there with any knowledge of music except for Joanna [MacGregor, the pianist], who famously doesn't like orchestras. ... Shame on the Arts Council for knowing so little, for being such amateurs, for simply turning up a different group of people every few years with no expertise, no knowledge of history ... who don't listen and who don't care. ... Shame on them.

Clive Gillinson, Managing Director of the London Symphony Orchestra, in a newspaper article, echoed Rattle's view claiming, 'One thing that hasn't come into the ACE music department thinking is that we [as orchestras] should be competing at a world-class level. Britain needs to have its flagships.' Higgins (2005b)

Rattle's successor was the CBSO Guest Principal Conductor, Sakari Oramo, he was appointed Principal Conductor and Artistic Advisor from September 1998, and the following year he secured the appointment of Music Director. His programmes reflect his Finnish origins as well as exploring the English tradition through composers such as Bridge, Britten, Elgar, Sullivan and Vaughan Williams.

Finnish-born Oramo began his conducting career with the Finnish Radio Symphony Orchestra and he has conducted, amongst others, the Royal Stockholm Philharmonic, Helsinki Philharmonic Orchestra, Los Angeles Philharmonic, New York Philharmonic and the Berlin Philharmonic (CBSO, 2005). The 2003–04 season included works by Elgar, Wagner, Mozart, Brahms and Berlioz, the orchestra touring to Normandy and Strasbourg.

Stephen Maddock, the current Chief Executive, was appointed in 1999; a former administrator with the BBC Proms, he had previously been involved with BBC Radio Three's Lunchtime Concerts at St John's Smith Square. He is credited with improving relationships with the Birmingham Conservatoire and securing the £4.75 million stabilisation package for the orchestra (UCE, 2003).

The current Chairman of the Board of Trustees is Sir Michael Lyons.

This concise history has been compiled partly from Beresford King-Smith's book, Crescendo (1995) and the CBSO's website (CBSO, 2005), excepting where other specific references, sources and quotations are given.

6.4.2 CBSO Issues and Themes Analysis

The following CBSO concise history analysis identifies key chronology relevant to the key research issues and themes (as discussed in Chapter 5). Relevant issues and themes are shown in *italics*:

1. 1919 – Orchestra established, and jointly funded by private philanthropy and Birmingham City Council subsidy, the first independent orchestra to receive subsidy.

PROFIT AND NOT-FOR-PROFIT: subsidy.

2. 1924 – First-ever live outside broadcast of an orchestral concert in the UK.

TECHNOLOGY: broadcasting and new media.

3. 1930 – Organisational stability provided by two coterminous committee chairmen for a period of twenty-five years.

LEADERSHIP: chairman.

4. 1934 –Radio broadcasting contracts with the BBC provided long-term financial stability.

TECHNOLOGY: broadcasting and new media.

5. 1945 – Emphasis on education programmes.

SOCIAL INCLUSION: education, community.

6. 1945 – Disc recording contracts with EMI enabled the orchestra to achieve financial surplus.

TECHNOLOGY: broadcasting and new media.

7. 1950 – Emphasis on creating new audiences: the introduction of popular ‘Saturday Pops’ programmes and innovatory voucher scheme to broaden audience base.

MANAGING CHANGE: audiences, repertoire and programming.

8. 1955 – Educational programmes, although a major orchestral commitment, drained both physical and financial resources.

SOCIAL INCLUSION: financial.

9. 1963 – Under-funding of the orchestra by the ACGB led to further experiments with ticket pricing, though they proved unsuccessful.

MANAGING CHANGE: financial.

PROFIT AND NOT-FOR-PROFIT: conflict and pricing.

10. 1975 – Further financial problems were resolved by placing an emphasis on marketing and sponsorship, resulting in additional sponsors and increased broadcasting income.

PROFIT AND NOT-FOR-PROFIT: commercial and marketing.

11. 1991 – A new home base, the NEC-owned Symphony Hall, improved player performance and elevated the orchestra to a world-class level.

MANAGING CHANGE: building and venues.

12. 1995 – Birmingham City Council, committed to the cultural importance of the orchestra, raised their subsidy to the orchestra following ACE cutbacks.

MANAGING CHANGE: cultural, financial.

13. 1998 – An additional new building space, the CBSO centre, provided new rehearsal space and administrative facilities, and generally improved standards.

MANAGING CHANGE: building and venues.

From this short analysis, themes from the Managing Change, Technology, and Profit and Not-for Profit issues feature significantly in the above analysis.

This analysis aids the triangulation process and research conclusions, and facilitates the development of further theories that are expounded in Chapter 7.

6.5 NATIONAL THEATRE

6.5.1 Concise History

In 1848 Effingham Wilson a Yorkshire-man, and a London publisher who famously published the works of Jeremy Bentham, is considered to be the first person to propose a 'National Theatre' in a form that it is known today.⁵⁶ Wilson wanted to popularise 'good' drama and in particular the works of William Shakespeare, and to this end he produced two pamphlets both entitled 'A House for Shakespeare: A Proposition for the Consideration of a Nation'. From 1737, in London, there had been two patent theatres, Drury Lane and Covent Garden, according to Elsom & Tomalin (1978: 8). These theatres generically known as the Theatre Royal had been established by charter, that is, Letters Patent by Charles II: they had been confirmed by the 1737 Theatres Act that in essence allowed the two theatres a monopoly over straight drama. The 1843 Theatres Act was used to break this monopoly, but there was concern that the two patent theatres would suffer revenue losses and a lowering of standards by the hoi polloi of the less prestigious theatres. Sir Edward Bulwer Lytton (the novelist Bulwer-Lytton) proposed that the two theatres receive tax concessions (Elsom & Tomalin, 1978: 9). However, the proposal was turned down and this in turn led to Wilson's proposals, in the form of pamphlets, being sent to various eminent people including Charles Dickens and Lord Lytton. Lytton's grandson (Victor Alexander) was to become chairman of the Old Vic in 1946, and his granddaughter Emily married Sir Edward Lutyens.⁵⁷

However, there was little support in 1848 for a National Theatre, and theatre generally was held in low public esteem, the cultural *Zeitgeist* was of a Great Britain, an industrial nation, forged from iron. The situation was not to change until the last quarter of the nineteenth century, as the Industrial Revolution declined and there were moves towards a new humanity (Elsom & Tomalin, 1978: 12).

⁵⁶ Karl Marx and Frederick Engels produced the Communist Manifesto: about bourgeois exploitation from an English perspective, also in 1848.

⁵⁷ Sir Edward Lutyens designed a National Theatre building, but it was never built.

Alfred Lyttelton, a Member of Parliament, and the nephew of William Gladstone together with his wife Edith, a dramatist, were ardent campaigners for a National Theatre, and it was to be his son Olivier Lyttelton, the eventual Lord Chandos who became the first Chairman of the National Theatre Board in 1962.⁵⁸ The Comédie-Française, with Sarah Bernhardt, had visited London in 1879, and Matthew Arnold an essayist believed that the French company was the very model of what could be an English National Theatre:

Arnold saw the Française [Comédie-Française] as a perfect example of what was to be gained by organising a theatre company, giving it financial stability (by means of state grants) and thus helping it present a constant diet of fine, classic plays – which could act as a touchstone for excellence for the theatre in general. (Elsom & Tomalin, 1978: 15)

Arnold proposed that such a theatre be established along similar lines, located in the West End and supported by a public grant from the Science and Art Department. Henry Irving, an actor, had also written a paper in support of a National Theatre, and which had been read at a Social Science Congress meeting in 1878. Irving, though, wanted an independent theatre free of state subsidies, and he warned:

The institutions of this country are so absolutely free that it would be dangerous, if not destructive, to a certain form of liberty to meddle with them ... A time might come when unscrupulous use might be made of subsidy ... The state might interfere in the arts, encouraging a form of propaganda, while the artists concerned might make an unscrupulous use of public funds. (Elsom & Tomalin, 1978, 16)

Arnold envisaged a permanent company and he also viewed theatre, in general, as a form of ‘cultural evangelism’, Irving did not. However, Irving at least had thought through the commercial implications of the new theatre: ‘the new National Theatre must compete with private enterprise, and be with regard to its means of achieving prosperity weighted with a scrupulosity which might not belong to its rivals’ (Elsom & Tomalin, 1978: 17). Irving held the view that as a private enterprise the management of a National theatre would not only have the freedom to pursue artistic vision, but would have stay in touch with popular opinion even though the ‘Higher Drama’ of William Shakespeare might be lost. Citing the *Life of Henry Irving*,

⁵⁸ One of Olivier Lyttelton’s uncles was Gerard Olivier, a former headmaster and the father of Laurence Olivier.

Elsom and Tomalin (1987: 18) suggest that Irving's definition of 'High Drama', though he was evasive, should be considered in the following context:

Art can never suffer the untrammelled and unshackled freedom of artists – more especially when the idiosyncrasies of individuals, with the consequent possible extravagance, are controlled by the wisdom and calmness of confluent opinion.

Arnold 'once described art as "a criticism of life"' and also famously defined three types of English provincialism: the Philistines, the Barbarians and the Populace; however, it is also timely to remind oneself of Arnold's view on culture and art, a culture that permeates down from the enlightened few (Elsom & Tomalin, 1978: 19–20):

A culture does not necessarily seek to bring art to the masses, along the lines of an Effingham Wilson Hand Book, nor does it attempt to impose a set of beliefs, political or otherwise, on society. Its aims were different – really to supply a context within which education could fruitfully take place and where beliefs of all kinds could be rationally considered.

Arnold believed that culture was essential to civilisation, that civilisation needed a National Theatre. His theatre would stand for the purity of art – it should affirm higher values and subsidy would support the transient process.

Irving ran the Lyceum Theatre from 1878 to 1899 at a time when Shakespeare's plays were box office gloom for many theatres; however, his productions of *The Merchant of Venice* and *Romeo and Juliet* were hugely popular with the public and they brought him international acclaim. At the time, it was argued that the Lyceum was the National Theatre and a separate institution was unnecessary, but time ran out for Irving and the Lyceum became a dance hall. According to Elsom and Tomalin (1978: 23), three other theatres would have a greater influence on the National Theatre model they were, the Shakespeare Memorial Theatre in Stratford-upon-Avon, and the London theatres: the Royal Victoria and the Royal Court.⁵⁹

Harley Granville Barker, the actor–director who worked at the Royal Court Theatre, and William Archer, a theatre critic, wrote a book entitled *A National Theatre*:

⁵⁹ In 1880 Emma Cons the aunt of Lilian Baylis purchased the Royal Victoria Theatre, which she initially changed into a temperance amusement hall, and that later became known as the Old Vic.

Scheme and Estimates – it was a practical blueprint for the National Theatre. It was published in 1907, and a copy of the book sent to Winston Churchill, Secretary of State for the Colonies. The book envisaged the National Theatre as a large-scale independent enterprise producing the best of national drama and ‘in their opinion, [it] should be an embodiment of a national heritage’, and according to Archer and Granville Barker (1907, cited in Elsom & Tomalin, 1978: 29 –35):

There must be no possibility of mistaking [the National Theatre] for one of those pioneer theatres which have been so numerous of late years, here and elsewhere, and have in a way done valuable work. It must not even have the air of appealing to a specially literary and cultured class. It must be visibly and unmistakably a popular institution, making an appeal to the whole community ... A struggling enterprise, with narrow resources, might provide a mere stumbling block in the path of theatrical progress at large [Archer & Granville Barker, 1907 p. xviii].

The Archer–Barker scheme did not seek state subsidy, or funding for the project, as they considered both types of funding undesirable and a waste of time. At a projected cost of £330,000 they did however envisage a new building for the theatre, one free of rents and taxes, and one that would have to make a profit to guarantee its long-term sustainability. They also recommended the establishment of a board of trustees who would appoint the director and a general staff of five officials. On no account were the trustees to interfere or override the operational arrangements of theatre, other than to receive and pass the necessary Director’s reports at regular board of trustees meetings. This legal division of responsibilities was envisaged fifty years before the Arts Council (ACGB) recommended this arrangement for repertory theatres.

In 1903, Richard Badger wrote a letter to *The Times* seeking to establish a voluntary collection for a memorial or monument to Shakespeare, he himself contributing £1,000. The Shakespeare Memorial Committee was thus born, and the London County Council (LCC) agreed to provide a suitable memorial site on London’s South Bank. However, after some debacle the idea for a monument or statute was turned down, and a new committee was formed, the Shakespeare Memorial National Theatre Committee (SMNT) which would eventually begin serious fund-raising for a new theatre.

In 1913, with fund-raising lagging, a Private Member's Bill was introduced into Parliamentary proceedings in the hope of securing government money for the theatre project. According to Elsom and Tomalin (1978: 48), in what was considered to be a wide-ranging debate about state patronage 'the idea that government existed to "change society" would have stubbed its toe on the charge of totalitarianism'; just because the arts were good for people was not a sufficient argument for funding them. A certain Mr Lynch, an Irish national, was against the state funding of the arts. He was concerned about the centralisation of British culture and that trustees, being in control of public money, would attempt to dominate the theatre director. However, at the end of the House of Commons debate, while the Commons favoured the establishment of a National Theatre, the Bill did not gain the necessary two-thirds majority support to gain state assistance. Nevertheless, the SMNT went ahead and purchased its first site for the theatre.

The site for the new theatre was in Bloomsbury, on the corner of Gower and Keppel Streets, but this was only the first of several potential sites that also included Sir Edward Lutyen's design to be built in the Cromwell Road, South Kensington. According to Tim Goodwin (1988: 8), it was Lilian Baylis that had laid the foundation for three great post-war institutions of the National Theatre, the Royal Ballet and the English National Opera, that should possibly also include a fourth, the Birmingham Royal Ballet (BRB) formerly Sadler's Wells Ballet Touring Company.

The situation that existed in 1944 was of a National Theatre in all but name, based at the Old Vic, and run by Laurence Olivier, Ralph Richardson and John Burrell. After the Second World War there was a renewed commitment to the building of a National Theatre on a larger site at the South Bank, an idea proposed as early as 1943 by Professor Abercrombie and J.H. Forshaw both planners at the LCC. The scheme was redrawn again in 1947; subsequently in 1949, the National Theatre Bill, a government bill, was introduced to the House of Commons for parliamentary approval. Sir Stafford Cripps, Chancellor of the Exchequer, promised that if legislation was passed: the Treasury would make a considerable financial contribution (Goodwin, 1988: 9). In 1949 the Bill was dutifully passed, and 'the sum £1 million, would be given "subject to such conditions as the Treasury may see fit" –

which could mean anything and actually meant a delay of fifteen years.’ (Elsom & Tomalin, 1978: 91)

In 1951 the foundation stone for the National was laid, but then moved again several months later after a revision of the plans. The National Theatre project was low on the list of government priorities, and after much frustration, numerous deputations and delegations the government asked the Arts Council, now under the new chairmanship of Lord Cottesloe, to review the project’s priority. The outcome came as a disappointment to lobbyists and enthusiasts alike when the government announced that it would not release any money for the National. In 1962 Selwyn Lloyd, Chancellor of the Exchequer, set out proposals for the setting-up of two boards, and in July 1962 The National Theatre Trust, and the South Bank Theatre and Opera House Board were established.

From 1950 until 1957, Laurence Olivier along with his wife Vivian Leigh ran the St. James’s Theatre, King Street, St. James’s (Mander & Mitchenson, 1968).⁶⁰ Hence, when on 9 August 1962 it was announced that Laurence Olivier was to be appointed as Artistic Director of the National Theatre – it came as no surprise to his contemporaries, according to Lewis (1990: 1):

Olivier was at this point unquestionably the most admired classical actor in England. Two achievements had established him as such in the mind of the nation at large: his Shakespeare films of the late forties and fifties, and the legend that clung to his performance with Ralph Richardson at the Old Vic in 1944-46.

The National Theatre gave its first performance on 22 October 1963 at the Old Vic, London, with a performance of *Hamlet*, and starring Peter O’Toole as Hamlet. In 1962 Olivier had also been appointed Director of the Festival Theatre Chichester, but Kenneth Tynan, a journalist and theatre critic, openly criticised Olivier as not having the capability to run the company. It is strange, therefore, that Tynan proposed himself to Olivier, seeking to be the dramaturg or literary manager at the National. Joan Plowright, Olivier’s third wife, suggested that he employ Tynan so as to

⁶⁰ After a long vociferous campaign led by Vivian Leigh against the LCC decision the building was demolished in December 1957 to make way for an office block. The LCC were never again to allow the demolition of a theatre without a replacement being included in any development plans.

remove a damaging critic who had so criticised him at the Festival Theatre, ‘a weakness perhaps?’ claims Lewis (1990: 4).

Part of the early plans for the South Bank had envisaged an Opera House to be built near to Hungerford Bridge. Eventually, in 1966, the National was given the go-ahead, but after much political opposition the Opera House scheme was first delayed and then abandoned altogether; reference to the Opera House was dropped from the board’s title, and it became the South Bank Theatre Board (SBTB).

By the 1967–68 financial year-end, and much to the National’s embarrassment, the National had started to accumulate a financial surplus mainly as a result of a lower level of productions and supplementary grants (Elsom & Tomalin, 1978: 212–213) explain:

But what could a non-profit-distributing company do with a profit? ... The National Board were worried ... but the board wanted to impress upon the Council [ACGB] that the profit was due to exceptional factors – the lower activity, the high box office – and they had a perfectly valid case.

The National Theatre board initially retained the surplus profit, but eventually with the Arts Council’s agreement the money was used to convert a building, near to the Old Vic, into a new theatre. The new studio theatre was named the Young Vic, and it opened in August 1970 with a performance of *Scapino* directed by Anthony Dunlop. During 1970 the NT had productions running at the Old Vic, the Young Vic, and the Cambridge Theatre, a suitable test of the theatre management’s ability to run three theatres simultaneously (Goodwin, 1988: 8).

Sir Dennys Lasdun, the architect who designed the National Theatre, also designed The University of East Anglia and the Royal College of Physicians building in Regent’s Park, London. In 1969 an amendment to the National Theatre Act 1949 was enacted, which increased government funding for the building up to £3.75 million with matching local authority funding. Hence, after a period of nearly twenty years since the first National Theatre Act, formal building contracts could be put out to limited tender, and building began in earnest that autumn. There were considerable political problems with the Greater London Council’s (GLC)

contribution to building costs when control of the council passed from Labour to Conservative, a political catch-22 situation developed, but this was resolved partly by the government (Tory) matching the GLC's contribution (Tory), pound for pound (Elsom & Tomalin, 1978: 207).

Sir Laurence Olivier had been Artistic Director since 1963, and as an actor he created the 'dark' Othello in *Othello* staged at the Old Vic, and which received much national acclaim.⁶¹ Olivier's other notable appearances, in National Theatre productions at the Old Vic, have included *Uncle Vanya* by Chekhov, 'the best Chekhov production yet mounted in England' according to Lewis (1990: 3), August Strindberg's *The Dance of Death*, Eduardo de Filippo's *Saturday, Sunday, Monday* and *Long Day's Journey into Night* by Eugene O'Neill (NT, 2005).

By November 1970 Olivier's relationship with the Chairman, Lord Chandos, grew more sour, and in a meeting with Lord Goodman and the Arts Minister Jennie Lee, he was to tell them that he could not continue with the situation, the next NT board meeting sealed Chandos's fate (Lewis, 1990: 48).

By 1971 the NT's financial fortune had reversed, they had an accumulated financial deficit, it was worsening, and so additional supplementary funding was sought from the Arts Council. Stringent economies were made and a new Administrative Director, Patrick Donnell, was appointed to take over some of Olivier's duties. Olivier felt betrayed by the board saying 'that his artistic judgement was being overruled on financial grounds', and when Donnell cancelled a production of *Guys and Dolls* Olivier described it as a 'body-blow' (Lewis, 1990: 53).

Sir Max Rayne succeeded Lord Chandos as Chairman in August 1971, and Olivier offered his resignation immediately. This was at a time when there 'were serious doubts about the artistic direction of the company', and attacks in the press 'not just in the *Daily Mail*, but in *The Times* the *Guardian* and the Sunday papers as well' (Elsom & Tomalin, 1978: 230–231). Olivier's resignation was not accepted, and there was bitter acrimony when Rayne held discussions behind his back. There were

⁶¹ Laurence Olivier was knighted in 1947 and received a life peerage in 1970 the first actor ever to do so, and an Order of Merit followed in 1981.

press leaks, and amid much confusion Peter Hall was appointed as Olivier's successor in 1973. Hall's maiden production in 1974 was *The Tempest*, and without Olivier, Sir John Gielgud played Prospero.

Kenneth Tynan had been a controversial figure at the National, and a production of *Soldiers* created outrage and adverse political comment due to its historical inaccuracies: he had not consulted with any historians (Elsom & Tomalin, 1978: 200).⁶² Tynan felt that the board should not interfere in artistic policy; he worked for the National Theatre, not the National Theatre Board. Lord Chandos, Chairman of the NT Board sought to have him dismissed, but he survived. Several of Tynan's repertory proposals were rejected by the board and there were botched projects clearly of his own making (Elsom and Tomalin, 1978: 201; NT, 2005). And, according to Lewis (1990: 49):

John Osborne, no admirer of subsidised theatre at the National ... Writing in the *Evening Standard* in March 1971, he called the National's record 'poor to disastrous', and poured out a heartfelt contempt for Kenneth Tynan: 'He seems to attempt to be the archetypal Oxford clever dick ... He summed up the National as a 'factions institution with all the pressures of the commercial theatre and an indecisive, uneasy policy'.

Tynan, who had been demoted to the position as literary consultant in a final act of revenge by Lord Chandos, was to question the status of the board and the way subsidised theatre should be run and financed, but he felt that the artistic leadership of the National [under Laurence Olivier] had failed to retain the board's full confidence (Elsom & Tomalin, 1978: 236). At a board meeting on 3 July 1973, Hall was to make it a condition of his appointment, saying 'that Tynan should go ... two days later he looked into Tynan's office to tell him so' (Lewis, 1990: 67).⁶³

By the mid-seventies repertory theatre in Britain was facing a crisis, fuelled by inflationary pressures and low levels of subsidy, and the National was also not immune to the economic situation. Against this backdrop, the estimated final NT

⁶² In *Soldiers*, Winston Churchill and his advisors were portrayed as accomplices in the bombing of Dresden and in the 'assassination' of the Polish General Sikorski following an air crash.

⁶³ Tynan returned to journalism as a theatre critic with the *Observer*, he collaborated on several productions and devised the erotic revue *Oh Calcutta* based on the off-Broadway musical of the same name that had been produced by Sid Shlemmel.

building costs were £14–£16 million, and as a consequence the National Theatre and Museums of London Bill was introduced. The Bill was eventually enacted by Parliament and provided an additional £2 million towards construction costs.

The National Theatre contains three separate theatres within its single building: the Lyttelton, named after Oliver Lyttelton (Lord Chandos), it opened in March 1976; the Olivier Theatre, named after Sir Laurence Olivier the first artistic Director, which opened in October 1976; and the Cottesloe, named after Lord Cottesloe the first Chairman, which eventually opened in March 1977. The Queen officially opened the building on 1 March 1977.

Peter Hall's *Hamlet*, set by John Bury, and with Albert Finney playing Hamlet was intended for the Olivier, but due to building delays it had to be premiered at the Old Vic, eventually moving to the Lyttelton. At a late stage Michael Blakemore, an associate director, was approached by Hall to take over the production. Given that four out seven productions at the Lyttelton were Hall's, and the other directors had 'been left with thankless tasks ... the opening programme did point to lack of breadth and variety in the National's artistic leadership' claim Elsom and Tomalin (1978: 301–302). On 17 March 1976, matters came to a head at an associate directors meeting held at the National's boardroom. Blakemore was concerned about the running of the National and that key policy decisions had been taken without the consideration or the involvement of the associate directors. Blakemore was particularly concerned about the failure of the NT Planning Committee to influence policy: with regard to salary differentials, about West End transfer royalties and about matters over which there was opposition, but which had been implemented. Firstly, salary differentials at the National had traditionally been three to one, that is, the highest paid receiving three times the lowest paid, yet under Hall they had moved to ten to one, the egalitarian system had moved towards a star system. His second contention, contractual conditions, meant the transfer of production to West End theatre had resulted in a conflict of interest, in fact a precedent had been set by Harold Pinter, an associate director, drawing two salaries from a production of *No Man's Land*, for doing the same job. Thirdly, according Elsom and Tomalin (1978: 311–315), it was Blakemore's contention that:

My previous experience suggested that the policy of a theatre is dictated less by statements of intent ... than by those day-to day crises that arrive on someone's desk at eleven in the morning demanding a solution by three in the afternoon ... Alas, it is precisely in this area that no committee can possibly participate.

An unhappy situation quickly developed between Blakemore and Hall, and Blakemore resigned on 19 May 1976. Despite the acrimony, Blakemore had been Hall's most experienced stage directors and his departure severely weakened the artistic leadership at the NT, claim Elsom and Tomalin 1978: 319).

In the first year of opening the National Theatre building had been bedevilled with numerous technical problems: The Olivier Theatre drum-revolve and the flying did not work; the Lyttleton had a low revolve but it 'bounced', it required considerable strengthening, and there were also problems with the flying systems. But the systems were both innovative and advanced for the time having been designed or adapted by Richard Pilbrow, the National Theatre's Lighting Director (Elsom & Tomalin, 1978: 265).⁶⁴

Sir Peter Hall, who had been knighted in 1977, went on to direct *Tamburlaine The Great*, by Christopher Marlowe, Ayckbourn's *Bedroom Farce*, *Amadeus* by Schaffer, Aeschylus's *Oresteia* translated by Tony Harrison and *Anthony and Cleopatra*, with Judi Dench as Cleopatra and Anthony Hopkins as Anthony (NT, 2005). Hall spoke openly about his policies at the National and in an interview with Helen Dawson, cited by Elsom & Tomalin (1978: 251), he said:

Change is the essence of the theatre, of any dialogue with the public. But one thing is constant for me: a belief that the theatre is a living element of our community, altering its nature according to the responses it receives, and modifying those responses by its work ... You almost always disturb people when your theatre is alive, because art always challenges preconceptions.

In 1988 Richard Eyre, previously an associate director at the National, succeeded Sir Peter Hall, and his notable productions included *Guys and Dolls*, original words and music by Frank Loesser; Shakespeare's *Richard III*, *Night of the Iguana* by

⁶⁴ An appropriate article appears as 'Innovations' by Richard Pilbrow in *Architectural Review* January 1977.

Tennessee Williams; the trilogy, *Racing Demon*, *Murmuring Judges* and *Absence of War*; *Amy's View* by David Hare, and the *Invention of Love* by Tom Stoppard.⁶⁵

On 27 October 1988, on the occasion of the twenty-fifth anniversary of NT's opening at the Old Vic, the Queen attended the Royal Gala occasion and granted the theatre, the title Royal National Theatre. Many of the people who worked at the NT 'actively disliked the change and thought it inappropriate to a theatre which should be populist, not privileged' (Lewis, 1990: 218); today it is still generally and affectionately called the National Theatre.

Trevor Nunn succeeded Sir Richard Eyre in 1997, and he remained at the NT until 2003.⁶⁶ Nunn's NT productions included *Anything Goes*, *A Streetcar Named Desire*, *My Fair Lady*, *The Merchant of Venice* and Shakespeare's first comic masterpiece *Love's Labours Lost* (NT, 2005). But Nunn was at the centre of controversy when he revived the production of *My Fair Lady* starring the television show *Eastenders* actress Martine McCutcheon: it was suggested that he would financially benefit from royalties when the £2.5 million production transferred to the West End. He had already made money from other transfers such as *Oklahoma*, but Nunn 'insisted that any royalties he did receive as my Fair Lady's producer would be divided between himself and the publicly subsidised theatre [NT]' (BBC, 2001a). Eyre had also received financial benefits from transfers, but unlike Nunn the amounts were capped, Nunn's contract tied in his own fortune to that of the NT. During the year 2000, both the *Evening Standard* and the *Guardian* newspapers had asked Nunn to step down following a series of flops, but the flops were more than offset by his sell-out successes: *The Cherry Orchard* and *Hamlet* (BBC, 2001b).

Nicholas Hytner, the present incumbent, was appointed Artistic Director from April 2003 following Nunn's decision not to seek a second term. Hytner's West End successes have included *Lady in a Van* by Alan Bennett, *The Importance of being Ernest* by Oscar Wilde and *Miss Saigon* produced by Cameron Mackintosh. His NT

⁶⁵ Sir Richard Eyre's career included, director: Lyceum Theatre, Edinburgh and Nottingham Playhouse, he had also been a producer for the notable BBC series *Play for Today*. He received his knighthood in 1997.

⁶⁶ Trevor Nunn had been Artistic Director at the RSC. Some of his notable West End musical productions included, *Cats*, *Starlight Express*, *Aspects of Love*, *Sunset Boulevard*, *Chess* and *Les Misérables*. Nunn was knighted in 2002.

productions include *The Wind in the Willows*, *The Madness of King George* (he also directed the film version by the same name), Rodgers and Hammerstein's *Carousel*, *Henry V* and Alan Bennett's triple Olivier-winning *The History Boys*. According to a BBC (2002) report, Hytner had a 'desire to explore contemporary dance at the National but added that playwrights are "the heart" of the theatre'.

Nicholas Starr was appointed Executive Director in 2002, replacing Genista McIntosh who became principal of the Guildhall School of Music. Starr was previously executive director at the Almeida, prior to which his career spanned the Half Moon Theatre in East London and the Cambridge Theatre Company. He had also spent some time at the National, in 1987, as a press officer.

The current Chairman of the Board of Management is Sir Hayden Phillips GCB.

*This concise history has been compiled in part from the John Elsom and Nicholas Tomalin (1978) book The History of The National Theatre, and the NT's website (NT, 2005) excepting where other specific reference, sources and quotations are given.*⁶⁷

⁶⁷ Nicholas Tomalin was killed on 17 October 1973, during the Yom Kippur war, by a heat-seeking missile. Tomalin's legacy was a bundle of papers, a partly written book on the National Theatre. The papers were later compiled and finished by John Elsom, and entitled *The History of The National Theatre*.

6.5.2 NT Issues and Themes Analysis

The following NT concise history analysis identifies key chronology relevant to the key research issues and themes (as discussed in Chapter 5). Relevant issues and themes are shown in *italics*:

1. 1903 – The Archer–Barker scheme provided the blueprint for a National Theatre; it was to be commercial enterprise receiving no state subsidy.
LEADERSHIP: shared vision.
PROFIT AND NOT-FOR-PROFIT: subsidy.
2. 1944 – A National Theatre in all but name established at the Old Vic.
LEADERSHIP: shared vision.
3. 1949– A Government Act provided future funds for a new National Theatre building.
MANAGING CHANGE: financial.
PROFIT AND NOT-FOR-PROFIT: subsidy.
4. 1963 – The National Theatre gives its first official performance at the Old Vic Theatre.
MANAGING CHANGE: buildings and venues.
5. 1968 – A financial surplus arose because of low levels of productions and supplementary grants; it was used to establish the Young Vic theatre.
MANAGING CHANGE: financial.
PROFIT AND NOT-FOR-PROFIT: subsidy.
6. 1971 – Laurence Olivier resigned following doubts about artistic direction and a worsening financial situation.
MANAGING CHANGE: artistic direction, financial.

7. 1973 – The beginning of a successful fifteen-year period with the appointment of Peter Hall as Artistic Director.
MANAGING CHANGE: repertory and programming.
LEADERSHIP: leadership style.
8. 1976 – The National Theatre, consisting of three theatres within a single building, officially opens.
MANAGING CHANGE: buildings and venues.
9. Severe problems with new stage equipment affected productions standards.
TECHNOLOGY: stage equipment.
10. 1997 – Public controversy over artistic director's fees and commercial income.
PROFIT AND NOT-FOR-PROFIT: subsidy.
11. 2003 – Nicholas Hytner's appointment brought to the National Theatre considerable commercial West End theatre experience.
LEADERSHIP: leadership style.

From this short analysis, themes from the Managing Change, Leadership, and Profit and Not-for Profit issues feature significantly in the above analysis.

This analysis aids the triangulation process and research conclusions, and facilitates the development of further theories that are expounded in Chapter 7.

6.6 BOARD AND EXECUTIVE TITLES

Table 6.1 lists the titles of the board of trustees and the executive team taken from their respective company reports (see Appendix VII), they show a wide variation in formal title usage. A cultural ethos associated with these titles probably exists; however, inconsistency in the use of formal organisational titles does present semantic difficulties when discussing leadership, managerial and executive roles.

<i>Table 6.1 Board and Executive Titles</i>	
English National Ballet	
Board of Governors*	
Principal Officers:	Artistic Director Managing Director Finance Director and Company Secretary Technical Director Development Director Personnel Director Marketing Director
English National Opera	
Board of Directors*	
Executive Officers:	Artistic Director and Chief Executive Executive Director and Company Director Music Director
City of Birmingham Symphony Orchestra	
Board of Trustees*	
Music Director	
Senior Management:	Chief Executive Director of Operations Director of Communications Director of Finance
National Theatre	
Board of Management*	
Executive:	Artistic Director Executive Director General Manager Finance Director Associate Directors
* They are all directors and trustees under the relevant Companies and Charities Acts.	

6.7 FINANCIAL AND COSTS ANALYSIS

An analysis of company accounts is shown in Table 6.2 and is derived from Appendix VII. It should be noted that the analysis from published accounts does present certain difficulties, firstly, in the similar treatment of costs, and secondly, published accounts were amended within accounting guidelines to allow a meaningful comparison of figures, by the author.

The analysis shows that across the four art forms, incoming resources, consisting of box office receipts and other income, range from 24p (ENO) to a maximum of 57p (NT), for every £1 expended on production costs.

The analysis also focused on the efficiency of the company's sponsorship and fundraising activities. Sponsorship and donations ranged from a minimum of 66p (ENB) in sponsorship and donations, to a maximum of £3.77 (ENO), for every £1 expended in generating funds. These figures are of concern and raise some important questions about fundraising that are expanded upon in Chapter 7. In comparison, and by way of an example, during 1983 the Metropolitan Opera, New York, spent \$3.5 million and employed fifty staff to raise \$25 million, that is, just over \$7.14 raised per \$1 expended in fundraising costs (Heilbrun & Gray, 2001: 265).

Management and administration costs are similar for ENB and the CBSO, ranging from 12.9 per cent to 18.9 percent of total resources expended. Yet similar costs for ENO and NT are an order of magnitude lower, ranging from 0.6 per cent to 1.1 per cent. This is a significant variation in costs, and suggests that companies that tour extensively have much higher management and administration costs than the mainly building-based arts companies; however, it is also possible that there are fundamental differences in the accounting treatment of certain costs.

Table 6.2 Financial and Costs Analysis

ENGLISH NATIONAL BALLET	2004 y/e	2003 y/e
Income from all UK and Foreign Ticket Sales, and Fees Per £1.00 of Cost of Production and Sales	£0.40	£0.47
Sponsorship and Donations Received Per £1.00 Costs of Trading Subsidiary	£0.66	£1.00
Management and Administration Costs As % of Total Resources Expended	13.40%	12.90%
 ENGLISH NATIONAL OPERA		
Income from Box Office and Visiting Company Receipts Per £1.00 Costs of Production and Performance	£0.24	£0.38
Sponsorship and Donations Received (Other) Per £1.00 Costs of Generating Funds	£3.77	£2.73
Management and Administration Costs As % of Total Resources Expended	0.60%	1.30%
 CITY OF BIRMINGHAM SYMPHONY ORCHESTRA		
Income from Ticket Sales & Engagements, Broadcasting, Recording Royalties and Fees Per £1.00 Costs of Production and Performance	£0.43	£0.50
Sponsorship and Donations Received Per £1.00 Costs of Generating Funds	£1.07	£0.72
Management and Administration Costs As % of Total Resources Expended	18.90%	18.70%
 NATIONAL THEATRE		
Income from Box Office Receipts & Other Fee Income Per £1.00 Costs of Performances	£0.57	£0.53
Sponsorship and Donations Received Per £1.00 Costs of Generating Funds (Fundraising plus Trading Operations)	£0.79	£1.11
Management and Administration Costs As % of Total Resources Expended	1.10%	1.00%

NB. This analysis is derived from Appendix VII. i to iv.

6.8 SUMMARY

Four major cases have been presented by way of a concise history, an analysis of the key issues and significant themes, titles analysis, and additional content analyses relevant to the key research questions. Managing change, leadership, profit and not-for profit, and technology issues were identified as the most significant to this research and debate, with the issue of managing change having significantly wider relevance across all art forms.

The analysis of the concise history narrative information, from each of the four major cases, forms part of the triangulation process – being complementary to the qualitative analyses presented in Chapter 5. Given the extent of this research, across four art forms and eight key issues, a rigorous triangulation exercise would have been extremely complex from a technical standpoint. However, research information from these analyses can be seen as complementary to the main thematic analysis. Additionally, the financial and cost analysis information on sponsorship and donations is an area worthy of further research. Semantic difficulties were also highlighted with regard to the wide variation in title usage for the board of trustees, and management and/or the executive, which can blur the debate between leadership, managerial and executive roles.

The importance of the four concise histories is in providing an understanding key issues and themes within a wider historical context, and in aiding the key research questions debate in the Chapter 7.

7. CONCLUSIONS, THEORISING AND IMPLICATIONS

7.1 INTRODUCTION

This concluding chapter sets out the basis of original research hypothesis from Section 1.2 (see also Section 7.2.1) providing a discussion and examining the validity of the key research questions and the research problem. The purpose of this research work was to gain a new understanding of management and leadership using new approaches: a multi-dimensional, qualitative methodology in order to ascertain whether or not a crisis of leadership exists in the performing arts.

The identification of cross-issue themes also serves a purpose in establishing the requirements for core skills and abilities that could have an impact on training policies for leaders. Importantly, the Board (board of trustees) analysis presented in Section 5.2.4.1 is further examined in this chapter, having implications for the makeup of company boards and for good governance.

A grounded theory approach extended the systematic qualitative methodology and provided a basis for the development of relevant theories. These theories are examined in Section 7.3 and form a basis for further research.

7.2 CONCLUSIONS ABOUT THE RESEARCH QUESTIONS

7.2.1 Hypothesis

A new approach was developed to prove the hypothesis that: analysing how the executive respond to questions on key issues through naturalistic inquiry, and a methodology based upon qualitative analytical techniques, can provide a unique understanding on management and leadership issues, and identify concerns about the leadership of performing arts companies.

A new multi-dimensional methodology emphasised naturalistic inquiry and sought to investigate key issues by means of executive oral responses gained through an interview process. Additionally, the descriptive research of sixteen arts companies and the analysis of historical information by four major case studies complemented the main qualitative analysis.

Key research issues were established that led to the development of a number of research questions (See Section 2.4) and which would later provide the basis of a format for the semi-structured interviews. The thematic analysis stage led to the identification and an understanding of the themes (see Chapter 5) and case studies completed the methodology, providing answers to the research questions and supporting the research hypothesis.

A discussion of the key research questions follows:

7.2.2 Managing Change

Managing change, and the creative imperative:

- What are the implications for managing change and the creative imperative in the performing arts sector?

(Reference: analysis and themes discussion in Section 5.2.2)

Audiences, cultural factors, financial and stabilisation funding factors, and artistic direction were identified as significant elements in managing change. The market for the artistic product can change, as indeed there are changing audiences. The new economy it is suggested is market-driven, knowledge-driven or a mix of both. There is competition from other entertainment sources, including new media, and there are also influences from external cultural factors, changing tastes, demographic and ethnic factors. There is a need to establish strong brand awareness, and where necessary, for arts companies to metamorphose and to attract new or different audiences. Consideration needs to be given to repertoire fatigue, and to balance good box office revenue with new creative and innovative works. This also implies risk in

both artistic and financial objectives; changes in artistic directors most often bring about a change in artistic direction, or vision and the direction of the company, but can increase risk. Changed vision can also doubly imply risk – both artistic and financial – they are not mutually exclusive. Yet without risk, performing arts companies would equally fail, they would die creatively and spiritually, if not eventually as a company. Should arts companies be allowed to die? This is a policy question for the providers of subsidy; after all the formation of new companies, particularly in modern dance, was encouraged and enabled by good policy direction and strong creative leadership; ‘artistic innovation and public consent ... [can] co-exist and march hand-in-hand’, according to Tusa (1999: 165).

The chief executive officer (CEO) role is one that normally encompasses all non-artistic elements of direction and leadership, for example, financial and administrative, although sometimes the role is combined, for example, at the English National Opera where the key leadership role is ‘artistic director and chief executive’. Nevertheless, the CEO has a particularly important function, not only to facilitate and enable the creative artistic processes and production processes, but also to stabilise the organisation during times of change, particularly during changes in artistic direction.

Changes in location and venue, and refurbishment in building-based companies can significantly affect the ability of arts companies to attract audiences, and in particular for different venues to attract new audiences. Deborah Bull, ROH2 Artistic Director and a former Royal Ballet Principal, suggests that ‘out of all this there seems to be an emerging evidence of a link between audience and venue rather than between audience and company’ (Bull, 1998: 93). Within the dance art form, building and venues probably play a significantly more important role than for other art forms, because dance companies often undertake considerable touring to varied venues and require certain standards of stage technology. Yet creativity and innovation in dance probably stimulated the creation of new companies and further broadened the dance economy. Innovation, as an economic driver, encouraged new audiences and a whole new genre of modern dance companies, views supported by Tusa (1999: 165) and by Deborah Bull (Bull, 2005).

In both opera and orchestra art forms, both external and internal cultural factors are a significant managing change theme. Changes in management or executive leadership, whether artistic or administrative, can change the internal cultural ethos.

Theatre companies appear to place more emphasis on financial and stabilisation funding than other art forms. One explanation possibly, is that for those theatre companies that predominately perform within their own buildings, overhead costs associated with the building are not recovered through the best equation of ticket prices and audience numbers, that is, box office revenue, and therefore additional large-scale funding becomes necessary. There is widespread evidence that the granting of substantial National Lottery awards to arts companies, either for the building of new theatres or major refurbishment of existing buildings and facilities – major change factors – failed to take into account the inevitable long-term increase in overhead costs. Sir Richard Eyre (2000), giving the first LAMDA lecture at the London Academy of Music and Dramatic, said: ‘Our position has been exacerbated by the painful paradox of the Lottery, which has made some theatres glutted with cash for capital developments, while they are famished for funds to sustain the work for which they exist.’ Consequently, a lack of foresight in this area has created the necessity for continual support and increased stabilisation funding. In the US, according to Culbert and Keens et al (1996: 14), funding schemes that were initially interventionist, such as one-off stabilisation funding programmes, are now considered to be part of an on-going process of financial support.

Arts leaders also have to deal with a considerably wider, and more diverse range of stakeholders than executives in the commercial and non-subsidised sectors. The issues are broader, the risk of external conflict is greater; consequently, without the rigour of the bottom-line, that is, the financial profit or loss, executives within the subsidised performing arts may well be judged on many superfluous criteria. Massarsky and Beinhacker (2002: 1), at the Yale School of Management – The Goldman Sachs Foundation Partnership on Nonprofit [*sic*] ventures, suggest that ‘clearly the field [not-for-profit] lacks well-defined criteria, standards, and strategies for achieving success’. Commercial theatre on the other hand, is of course judged on financial success, the bottom-line, and although their objectives are to produce

popular entertainment and profitable works, they often also produce creative and innovatory productions, judged by many, to be of considerable artistic merit.

7.2.3 Frontiers and Boundaries

Managing the frontiers and crucial boundaries:

- Audiences have a choice, and since elements of performance, risk and trust come into play, what is the impact on audiences when things go wrong?

(Reference: analysis and themes discussion in Sections 5.2.3 and 5.2.3.1)

Artistic risk and programming can extend existing boundaries in terms of the arts company's profile, and also extend and raise the artistic–emotional bar for audiences. Audiences need to be engaged with the artistic product, and performances can be cutting-edge and experimental, explicit and risqué, innovative and exciting; however, there is a need for the artistic director(s) or producer(s) to respect the audience and to engender trust. The 'relationship between a producer and the audience is paramount', that is the most relevant boundary, according to Raymond Gubbay (2003). Critical attention is not as important as building trust with the audience. The audience votes with its feet, if you don't get it right, they won't come back.'

Timothy Walker (2003) suggests that risk is encapsulated in 'the readiness of the audience to accept what we offer, at any moment, is the really challenging frontier'.

Certainly companies that combine creative risk and innovation, and that create the impression of a forward-looking arts company are more likely to attract additional funding, particularly private funding and sponsorship. However, there is anecdotal evidence that local authorities do have an influence upon arts company's artistic policies and direction. According to Simon Mellor at the Lyric Theatre Hammersmith:

How do you combine that sense of risk, innovation with an appeal to the public, and it's often not a single problem, obviously the London theatre audience is segmented, and it is a particularly acute thing when you are a local authority-funded theatre – the Lyric Hammersmith. They [the local authority] see this as their local theatre, and what the local people want as opposed to, perhaps, what a broader theatre public, in London, might want. (Mellor, 2004)

Interestingly, Sir John Tusa has publicly expressed the view that the City of London Corporation's financial support of the Barbican centre, for its artistic programmes and events, does allow complete freedom of artistic expression.

The press can make or break a company's brand, and impact on box office takings; however, positive press can strengthen a company and negative press can weaken an arts company in terms of the public and sponsors perception. Negative press from critics' reviews can have serious implications for the box office; it is indeed a complex area. On Broadway disastrous reviews can 'kill' a new production almost overnight; fortunately in the UK, critics' reviews do not have the same power to impact on the box office, though negative reviews are of course unwelcome. Critics' reviews were a significant theme within the dance art form, and there was a widespread view that dance companies suffered unfair negative reviews by unqualified critics. On a positive note, public relations strategies can negate adverse critics' reviews and help keep audiences onside.

7.2.4 Leadership

Leading, managing and interrelationships with the board:

- Is there a best executive leadership model? What are the elements of good governance?

(Reference: analysis and themes discussion in Sections 5.2.4 and 5.2.4.1)

Performing arts companies, especially those of international repute, must have direction and leadership of the highest calibre, extending across the artistic, through to the financial and administrative functions. There is no perfect model, there are many types of leadership style, and the UK economic landscape demands a unique

combination of abilities. Combining artistic leadership with administrative and financial leadership in one executive leader is difficult. The history of the general director role at the ENO, a position comparable to the later, artistic director and chief executive role held by Seán Doran, highlights the tensions. For clarification, the chief executive and artistic director role at the LPO is not a dual role: the artistic director part of the title is, in fact, historic/honorary. Embodying the duality of the two roles is a rare achievement; nevertheless, there have been notable exceptions. In an interview, Patricia Hodgson, Chief Executive of the Independent Television Commission gave her views (Hodgson, 2003):

Leadership not only involves both motivational and inspirational messages, but also the ability to communicate those messages. And, to help your staff down through the levels, to embrace them and understand them, and of course to deal with what Richard Olivier would call the ‘Naysayers’ and in a way that doesn’t antagonise the rest of the workforce.⁶⁸ ... Now, no one in one person combines perfection in both those strands, and you may get somebody who has greater inspirational skills than they do have management skills, and you can get somebody that has greater management skills than inspirational skills. But, I think that any great leader ought to have at least some of both, and then make sure their management team complements the area, presumably the managerial area, in which they are not always as strong.

In a number of research interviews participants claimed, that in their organisation, both the artistic director and CEO (or administrative–financial executive) worked in a close and collaborative manner: a relationship that can best be explained in terms of a partnership or marriage model – this is the preferred executive leadership model. Furthermore, although the artistic director may drive forward the company through vision, innovative performance and programming, it is the CEO’s role not only to understand and empathise with the art, but also to facilitate productions and create the conditions for the sustainable development of the company. Leaders must also manage internal relationships and resolve conflicts, to ensure that people contribute their best, and to provide an internal culture where favourable interpersonal relationships exist.

However, leadership does not stop at the executive’s door. The executive leadership, artistic and administrative–financial, are not the only providers of company

⁶⁸ According to Richard Olivier, ‘The Naysayer usually wants the organisation to move forward, but is disagreeing with the particular way currently being considered.’

leadership, the board also have a crucial role to play, in particular the chairman (or chair) of the board. The chairman and the board should not only be advocates for the company, they should also be supportive of the executive: allowing the executive to make executive decisions. There have been cases where the chairman of the board has adopted a more hands-on operational role, in the manner of an executive chairman, thereby de-powering or constraining the appointed executive. In such cases conflict can arise between the board and the executive that can seriously affect the direction of the company. Such public examples are rare, but there is every reason to believe that Michael Kaiser resigned his position as Executive Director, ROH, over who-runs-what conflicts with the Chairman, Sir Colin Southgate.⁶⁹ Norman Lebrecht sheds some light on the situation that developed a few weeks after the author's interview with Michael Kaiser (2000), claiming:

That summer, relations between the board and executive director reached breaking point. Southgate is said to have resented the credit given to Kaiser for restoring the company, while Kaiser resisted having his decisions second-guessed by the chairman. The final straw was the appointment to the board of Peter Hemmings, retired manager of Scottish Opera ... potentially to shadow the boss. (Lebrecht, 2002: 492)

In recent years, Scottish Opera have staggered from one embarrassing financial crisis to another, according to Wade (2002). It was against this backdrop and Scottish Opera's near bankruptcy, that Lebrecht (2002) implied that Michael Kaiser, an accomplished arts leader, felt marginalised by the Hemmings appointment, and according to Seenan (2004) doubts and uncertainties about the future of Scottish Opera remain.⁷⁰

At English National Ballet, Angela Rippon's resignation, as Chairman, was due to entirely different circumstances, and followed accusations of intimidation and bullying by Denise Fiennes, the Deputy Chairman. Nevertheless, press reports about the conflict go part of the way in explaining the sudden departure of Christopher Nourse, ENB's Managing Director.

⁶⁹ Dame Judith Mayhew-Jonas succeeded Sir Colin Southgate as Chairman, ROH, in August 2003.

⁷⁰ In January 2006 the Scottish Culture Minister announced that the Scottish Executive would take direct control of Scottish Opera, Scottish Ballet, the Royal Scottish National Orchestra, Scottish Chamber Orchestra and the National Theatre of Scotland.

It is of fundamental importance that good relationships exist between the executive and the board, and research evidence, from the interview participants, suggests that boards should be supportive, yet non-interventionist, neither exerting its influence over artistic or over administrative policy. Individual board members should be qualified, and preferably in areas that aid and under-pin, or complement, the skills existing within the company. Fiduciary skills, that is, legal, fiscal and trusteeship are seen as particularly important requirements for board members within the processes of approving the budget and the monitoring of financial performance.

There has also to be a shared vision, a consensus that keeps everyone onside and moving in the same direction, and part of that shared vision is advocacy. The board, the executive, and members of the company can and should all be advocates for the company, its creative output and the art form. Advocacy is a crucial area of responsibility for the chairman and for members of the board. The apparently better track record of independent self-governing orchestras in the general areas of governance and advocacy is possibly indicative of a better constitutional model.

7.2.5 Management Training

Applying relevant commercial sector training:

- What is the extent of the training regime, and in particular the relevance of commercial-sector skills?

(Reference: analysis and themes discussion in Section 5.2.5)

There is a widespread and general acceptance of the desirability for in-house staff training and development; however, career development opportunities are often very limited in smaller arts companies, due to their size and low staff turnover. Staff, it would seem, do not have the opportunity to fully develop their skills and potential in smaller arts companies.

Cultural divides can exist in many larger arts companies, for example, between different trade unions, management, actors and performers, and between

departments. In-house communications are a crucial area, and establishing an enabling and empowerment culture: one that is more collaborative often results in improvements in the efficiency of internal communications and encourages information sharing.

Arts companies search for staff with relevant commercial, business and financial skills: specifically, the Rambert Dance Company send selected staff to Henley College of Management to undertake a relevant course in business acumen. There is a special need to ensure that marketing departments have a commercial approach to both the art and to performance, and to understand how the efficiency of the marketing department is linked to box office receipts and revenue targets.

In general, the executive and senior management rarely have available time for further training; with a dearth of short-term project opportunities, further expansive training opportunities can be severely curtailed. Tony Hall, ROH Chief Executive, said of the Clore Leadership Programme, ‘there seems to be a dearth of creative leaders who can both balance both the artistic and the business side of things, and if that rectifies it [the Clore Leadership Programme] then I think that’s a very good thing’ (Hall, 2003).

A fundamental constraint for most arts companies is money, consequently management training and skills development programmes for the most part, and in most arts companies, are under-resourced. Privately funded, external programmes, such as the Clore Leadership Programme, do have the potential to provide much needed training opportunities for a new generation of creative and cultural leaders.

7.2.6 Profit and Not-for-Profit

Balancing commercial reality with subsidy limitations:

- Most subsidised arts sector organisations appear to be hybrid organisations, on the one hand being commercially driven, and on the other having a public service role. Are subsidised performing arts companies hybrid, possibly dualist or even bifurcated organisations? How do the executive view the

profit and not-for-profit ethos: balancing commercial reality with subsidy limitations?

(Reference: analysis and themes discussion in Section 5.2.6)

The nature of the subsidised performing arts sector, with its diversity of stakeholders and charitable status, not only challenges leaders skills, but also creates complex issues about the profit or not-for-profit fundamentals of arts companies. John Tusa (1999: 55) suggests that:

Because Americans live in a totally profit-oriented culture, they are far more clear-headed than Britons about the role and value of what they call ‘not-for-profit’ sector ... For Americans of all stripes, the not-for-profit sector is an honourable part of the social environment. In a profit driven society it is no cause for shame that some activities do not make money ... Here we are blamed for constantly holding out the begging bowl, because the arts are classed as ‘charities’, a word with almost irredeemably Victorian overtones of indigence and failure to stand on one’s own feet.

Analytical evidence suggests a certain paradox, as on the one hand, arts companies try to become more commercial and more business-like, yet on the other, they pursue the charitable objectives of education, and in particular engage in social ticket pricing. While the social pricing of tickets may have considerable merit from a number of standpoints it also means less box office revenue. This results in the need to recover the box office deficit by engaging in higher ticket prices for some productions and performances: higher ticket prices subsidise the lower priced tickets. However, this also raises the question, should grant-in-aid subsidise ticket prices? Peter Hall (1999: 12) makes the basic case for subsidy saying that ‘it frees the theatre to be provocative and to fulfil its social function. It also keeps seat prices at a level where anyone who need theatre can enjoy it’. However, private donations can also be used for the purpose of keeping ticket prices low, for example, the £10 Travelex scheme, at the Royal Opera House (BBC, 2003, 2004b).⁷¹ There is anecdotal interview evidence that some performing arts companies do not make satisfactory box office returns from their most successful and popular productions, there is ticket price conservatism, and there is a reluctance to charge realistic prices, after all, the companies have charitable status, with a responsibility towards wider access? That’s

⁷¹ Currency firm Travelex plc offered £1 million in sponsorship for the 2004–05 season to provide 100 top-price tickets every Monday for opera and ballet goers at a price of £10. They also provided sponsorship for a similar scheme for 2003–04.

the paradox. It can also be argued that the companies are hybrid organisations having both commercial objectives and charitable objects. This theme is further developed in Section 7.3 entitled ‘The embedded culture of the arts economy.’

Mark Skipper (2003) the Chief Executive, Northern Ballet Theatre provides his views on the nature of the profit the not-for-profit ethos:

Whenever I talk to anybody about my job, I say at the end of the day I run a business just like anybody else does, it's just that the product isn't necessarily something that you see as a commodity, it's a performance, but it's exactly the same thing with the same issues. We do all the same things, we have budgets, we produce our monthly management accounts, we are accountable, it's not a game, it's a real serious business and we do have to be commercial.

This comment expresses a widespread belief, particularly in the dance sector, that it has adopted commercial efficiencies and a business approach. But how relevant is the issue of subsidy at the present? Theatre and the arts have been supported at one time or another, either by a form of subsidy, or by patronage: whether by the church, royalty and the court, or the state. Subsidy not only supports a failure in the economic model, it also supports creativity, innovation, new works and the development of audiences. However, evidence from this research suggests that subsidy is not always relevant to the support that is needed, or indeed required, especially in relation to educational and outreach programmes. Some arts companies therefore use their box office revenue to support their charitable objects, in particular their education and community projects, because of perceived long-term benefits. City of Birmingham Symphony Orchestra calculations (detailed in Section 5.2.6) suggest ‘subsidy on the cheap’. So all is not well with subsidy, it is a complex area and the level of subsidies granted to certain arts companies appears anomalous. Certainly Clive Gillinson thought so; the outgoing Managing Director of the London Symphony Orchestra, who is quitting to run New York’s Carnegie Hall, was critical of the Arts Council of England saying ‘that its policy of apparently automatically funding of orchestras to set levels, without applying tough criteria, was “meaningless” and “a complete joke”’ (Higgins, 2005a).

Therefore, for some arts companies, resources expended on charitable objects can often impact on their virtual financial profitability where there are low levels of external support.

7.2.7 Quality and Excellence

Achieving audience expectations:

- Is there a need to refocus on the elements quality and excellence, and can any new ideas be garnered from the research?

(Reference: analysis and themes discussion in Section 5.2.7)

Quality may seem to be immeasurable to many people, yet audiences certainly know it when they see it, hear it or feel it. From this standpoint, according to Tusa (1999: 103), ‘Absolute quality is paramount in attempting a valuation of the arts; all other factors are interesting, useful but secondary.’ Richard Olivier (2001: 31) said, ‘In the end, vision must always deal with life’s qualities, not its quantities.’

High production values are associated with high standards of excellence: for actors, dances, musicians, singers or staff, stage management, lighting, sound and scenery, everything must be of the highest affordable quality. World-class arts companies demand and recruit the best internationally acclaimed directors and elite artistes and performers. The availability of adequate financial resources is crucially linked with excellence in performance and the high standards of overall live experience expected by audiences. If theatre services are poor because of poor staff and inadequate facilities, for example, queuing at bars and cloakrooms, and poor signposting, then the most memorable theatre performance can be marred. Excellence extends to every area of a performing arts company’s activities; fine for building-based companies, yet leaving many touring companies at the mercy of theatre owners and management.

Even when production values and theatre facilities values are high there is no guarantee of a quality performance, and the essential ingredients of inspiration and

magic may be missing. Nicholas Kenyon, Director of the BBC Proms, responding to a quality and excellence question on Leila Josefowicz's outstanding violin performance at the *2003 Last night of the Proms*, broadcast by the BBC, shares his views (Kenyon, 2003):

I think that what we want to ensure, and what we are able to ensure, because we can rehearse well and prepare well and so on, is that every Prom has a level of excellence – I think that is a terribly important benchmark. Because what you want to ensure, is that, whenever people come to a Prom they recognise that here is something of high quality, well prepared and well performed. The thing that then takes it on to the next level of what you might call inspirational excellence is terribly difficult to guarantee, you can't, all you can do is give people the conditions of excellence in which an extra inspirational, extra quotient can emerge, and which it certainly did on that 'Last Night', because things just took wing. But I wouldn't say that you could ever manage in order to achieve that – however brilliantly I plan a programme or choose the right people. When it comes to it, it's them out there, on the stage, doing it, and it's totally unpredictable, totally unpredictable as to whether it works or it doesn't, and sometimes let's face it doesn't, and you wonder why? Maybe the conditions weren't right for the greatest on that occasion. But on some occasions like this last 'Last Night' it was.

So extreme quality can be inspirational and magical on some occasions.

Nevertheless, consistent levels of quality output can be achieved by setting relevant standards of performance and high production values. A commitment to excellence demands an adequate level of investment in resources in all areas of the company's activities, not only financial, but also human resources, as well as facilities and services.

7.2.8 Social Inclusion

Implementing social inclusion policies:

- Whilst education and educational programmes are delimited and outside the scope of this research what other significant factors affect social inclusion?

(Reference: analysis and themes discussion in Section 5.2.8)

Community and the local populace is a central theme that emerged from the analysis of the social inclusion issue; however, whilst the Arts Council of England does not make any social inclusion stipulations, the perception is that they do, and in this

sense arts companies feel a charitable obligation to take action. Of course charitable work can be enjoyable and rewarding for all the parties involved, but it raises the question, to what extent do arts companies involve themselves in community-related social inclusion projects if it is not focused on education? And, to what extent are schools failing in their provision of performing arts education? There is evidence of a scattergun approach to social inclusion and community projects, perhaps due in part to a lack of political focus and ACE policy direction. As a consequence there is some confusion amongst executives as to ACE policy in this area.

Choice, is also a relevant factor: people have a choice whether to be involved or not. There is no evidence that any individual or group is directly or intentionally excluded from the performing arts, on the contrary the history of UK performing arts is one of bringing the art to the people – art is intrinsically inclusive. Moreover, whilst partnerships with other organisations and establishments are considered important from a social inclusion standpoint there is clearly a need for additional private and public funding in this area.

Social inclusion through educational programmes tends to be focused on the young, and ever increasingly on minority groups, an area that has traditionally been catered for by schools. However, the demography of the UK is clearly towards a more aged society, and although many in the arts recognise and talk about the aged demographic group, possibly more emphasis should be placed on aged outreach programmes.

7.2.9 Technology

Applying new technology to achieve the creative vision:

- What are the current and most important technological factors influencing performing arts productions?

(Reference: analysis and themes discussion in Section 5.2.9)

Technological factors broadly split into two areas within the performing arts, those factors that are relevant for building-based companies and those for touring companies.

The broadcasting and relay of live performance has come of age in recent years, and the live relay to public spaces is now a relatively common occurrence, introducing new audiences to the performing arts. The Royal Opera House, sponsored by British Petroleum, first introduced live relays of a summer series of opera and ballet in 2003 to UK locations that included Liverpool, Belfast and Gateshead. They proved so popular that further live relays have been planned for the summers of 2004 and 2005, Tony Hall, in a BBC (2003) report, said:

Widening access to the Royal Opera House is a daunting task in its scale, but it is essential to our future success and our nation's artistic heritage. We are happy to be bringing the joy and wonder of opera and ballet to as wide an audience as possible.

In Leeds, Opera North has also experimented with live broadcasting. Richard Mantle, the General Director of Opera North, in an interview (Mantle, 2003) describes the first occasion on which this happened:

We got the city centre management, which is the City Council to pay for rigging up a great big screen in the middle of the shopping centre, and at Christmas we beamed *La Bohème* from in here [live], and down into the shopping centre on the last Thursday before Christmas, for late night shopping. Well it rained unfortunately, but it was amazing the number of people that watched it ... and not everybody seemed cold! They did them [live relays] in the summer in Covent Garden – this was the middle of winter and a lot of different 'drivers' [socio-economic] came into play. The BBC heard about it, so Radio Leeds broadcast from a platform that was by the screen all day – live, sitting out there in the freezing cold – and that was beamed through every radio station in the north. So, all of a sudden, a lot of people knew that Opera North was doing this thing out there for free. And, it brought in the local authority, it brought the broadcast media, it brought potentially ... I think almost everyone – if it happened on a regular basis, I think we'd find a lot of commercial people interested, because it raised the level of interest in the city centre that day.

The impact and the positive benefits ensuing from live broadcasts on the local economy and on new audience development should therefore not be underestimated. With the wider take-up of broadband web-based facilities, the video streaming of live broadcasts on the worldwide web has become technologically viable. On 23 April 2005, and sponsored by British Telecom, the Philharmonia Orchestra

conducted by Esa-Pekka Salonen performed their first ever British Telecom rich media webcast from the Royal Festival Hall.⁷²

Other new media formats, such as DVD recordings, are also increasingly becoming important for orchestras, providing as they do new revenue streams and wider access. Internationally, many new opera houses including the Liceu Opera House in Barcelona are equipped with the latest DVD sound and video recording facilities, a technology that the National Theatre are currently reviewing. However, there are a number of limiting factors that have come into play, and with the advent of new media formats many performers are becoming increasingly concerned about their performing and phonographic rights, and the maximisation of their financial rewards and royalties.

A significant factor affecting the quality of a touring company's performance is the standard of theatre production facilities provided by theatres and venues. Dance companies, in particular, can be restricted in their creative efforts by Victorian standards of theatre technology – there are still a few hemp [rope] houses around. However, there has been a general improvement in theatre standards in recent years with new and better technology providing higher quality sound, lighting, communications and stage equipment. Nevertheless, touring dance companies may still need to invest heavily in their own stage equipment for new and visually exciting productions.

Finally, the captioning and surtitling of opera is seen as the single most important technological advance that theatres can employ, to increase and widen access, by breaking down the barriers of exclusivity, through the translation of non-English opera and also assisting the audio-challenged. A £6m gift from Alberto Vilar to the Royal Opera House financed the installation of hi-tech, seatback screens for language translation.⁷³ At the other end of the scale, Opera North introduced a modest surtitle system using two laptops and a PowerPoint software program.

⁷² It was so successful it was short-listed alongside Live 8 and the Stereophonics in the 'Best Online Event' category at the BT Digital Music Awards – the first classical music company ever to do so.

⁷³ In December 2004, Sony publicly announced that it would be installing a high definition (HD) production system at the Royal Opera House, to enable HD broadcasting, relaying and DVD production. The facility, funded by Sony, also provides Sony with a central London HD training facility.

However, in general, the most significant factor preventing the wider adoption of surtitling equipment in theatre buildings is the cost.

7.3 CONCLUSIONS ABOUT THE RESEARCH PROBLEM

The research problem, identified in Chapter 1, stated that published reports have expressed concerns about a crisis of leadership in the UK arts and cultural sector. Can a new methodological approach, investigating key issues in management and leadership, discover the relevance of these concerns in the performing arts?

The following key issues and themes were established as the most important from the ‘All Performing Arts’ analysis in Chapter 5, being further complemented by the analysis in Chapter 6. Issues and themes are listed in order of importance:

1. **MANAGING CHANGE:** audiences, cultural, financial, artistic direction, building and venues, and repertoire and programming.
2. **PROFIT AND NOT-FOR-PROFIT:** commercial and marketing, financial, and subsidy.
3. **LEADERSHIP:** leadership style, board, and executive model.
4. **TECHNOLOGY:** broadcasting and new Media, building and venues, and Financial.

The thematic selection was based on thematic count, or frequency, and should be treated with caution. However, the most significant issue is seen as ‘Managing Change’ suggesting that this issue, the management of change within the area of changing audience poses the greatest challenge for arts companies.

This multi-dimensional research also identified organisational factors as a theme in ‘Managing Change’; however, it was only considered moderately significant by orchestras, and not by other art forms.

Davis and Scase's (2000) research, see Section 1.3, concentrated on organisational structure and control, management control and work processes, within the context of the information age.

A conclusion that can be drawn from this research is that organisational framework and structures are not significantly relevant research areas within the performing arts, except perhaps for orchestras.

By contrast, the identification of 'culture' as a significant theme indicates the greater importance of cultural factors over organisational issues. In particular, external and internal cultural influences were identified as especially important factors.

Contributions emanating from this research that provide new knowledge and a new perspective on the research problem are:

- a. Crisis as a theme, or any other references to a 'crisis of leadership' was not identified by the thematic analysis of transcripts. Thus there is no evidence of a current crisis of executive leadership in UK performing arts companies. However, the concise historical research did identify previous conflicts between the chairman and individual directors at both ENB and ENO. Furthermore, during the period of this research three situations, that became public knowledge, did arise at three arts companies concerning the role of the chairman of the board. Specifically they were:
 - English National Ballet – A conflict arose between Angela Rippon, Chairman, and the Board, and with Christopher Nourse, Managing Director.
 - Royal Opera House – A conflict arose between Sir Colin Southgate, Chairman, and Michael Kaiser, Executive Director.

- English National Opera – A crisis developed following conflict between Martin Smith, Chairman, and Seán Doran, Artistic Director and Chief Executive.

In all three cases, the chairman had sought to impose an executive style, as opposed to non-executive style, of chairmanship on the appointed executive leadership of their respective companies. This resulted in conflict and crises that subsequently ended with the resignation, or early exit, of both chairman and individual directors. These facts imply concerns about the leadership of boards, and the chairman or chair's role in particular companies.

- b. The self-governing model as adopted by many symphonic orchestras appears a better governance model, and one providing greater organisational stability.
- c. The challenge for the management and the executive is the issue of managing change, and the most significant change factors are audiences, cultural, financial, artistic direction, building and venues, repertoire and programming.
- d. Leadership style was identified as an important factor, and it is recognised that there are different styles of artistic direction and administrative leadership. However, the necessary combination of skills is not often found in one individual; consequently, the executive leadership model has proved the most effective and preferred by the majority of interview participants.

7.4 THEORIES AND POLICY IMPLICATIONS

The most important aspect of grounded theory is the systematic collection of data and analysis that evolves into plausible relationships amongst concepts: the theory development. Glaser (1978) proposed four criteria for evaluating this methodology:

- Fit: applicability to, or coverage of the data that delimits the research boundaries.
- Understanding: practical application by researchers.
- Generality: balancing theory abstraction with flexibility, so that the theory is generally applicable to daily situations.
- Control: capability of the theory to provide the practitioner with guidelines for certain situations.

However, there is a continuing debate amongst academics, about the ‘science’ and ‘creativity’ of the grounded theory approach, within the area of evaluation. A multi-dimensional approach using descriptive, qualitative and financial data therefore aids the credibility of the results through triangulation. The triangulation process, therefore, became complementary to the overall methodology in this research, not as a confirmatory process analogous to trigonometry.

A number of major themes became evident during the qualitative analytical phase, and syntheses were made between the key research issues and thematic elements that allowed the development of theories, the essence of the Glaser and Strauss grounded theory approach. These theories are listed and examined below:

- a. Embedded culture of the arts economy
- b. Changing audiences and the brand factor
- c. Artistic risk, trust and multiculturalism
- d. Funding the UK’s world class performing arts companies
- e. Entertainment, production and creative values
- f. Executive leadership model, advocacy and governance
- g. Leadership crisis
- h. Leadership skills in the performing arts

a. Embedded culture of the arts economy

Words and labels, such as *charitable* and *voluntary* tend to be widely used in the UK arts sector; however, in the US, the meaning of the not-for-profit or non-profit sector is well understood. In the UK, some performing arts organisations receive as little as 10 per cent subsidy and they operate as commercially as possible; therefore, it is rather paradoxical to label them as charities, notwithstanding their legal charitable status. The National Theatre also operates as commercially as possible even though its charitable objects, as derived from its 1963 Memorandum and Articles of Association (NT, 2004:29), state that it was ‘established for the advancement of education and, in particular to procure and increase the appreciation of dramatic art in all its forms as a memorial to William Shakespeare.’ The arguments for economic intervention through the use of subsidy are well known and widely published. In the UK, one justification for subsidy, it is argued, is market failure in the competitive economic model (Myerscough, 1988; Casey, Dunlop & Selwood, 1996; Heilbrun & Grey, 2001; et al). According to Hall (1999: 12), the case for subsidy is that ‘it frees the theatre to be provocative and to fulfil its social function’, thereby keeping ticket prices low for everyone. Whatever the economic arguments about subsidy, the reality for arts companies is that they do in part, openly compete for audiences alongside other forms of entertainment and media, both commercial and subsidised. With the exception of one-off and ring-fenced funding, that is usually used for specific purposes, the question remains, what is subsidy for? Of course, without subsidy much of the theatre and performing arts in Britain would cease to function. Arts companies have a duality of purpose: on the one hand they need to function efficiently and as commercially as possible given limited financial resources, yet on the other hand, they have to pursue charitable objectives, particularly in educational and outreach programmes. However, there is anecdotal evidence from this research, that in many cases subsidy does not meet the costs of charitable educational work.

In the US the not-for-profit ethos is particularly strong, and the non-commercial Broadway theatre sector is often referred to, as not-for-profit or non-profit. According to Rockwell (2002) writing for the *International Herald Tribune*, ‘the nonprofits [*sic*] on Broadway have already led to a healthier artistic and financial situation in American theatre in general and Broadway in particular’, their financial

successes having blurred the boundaries with commercial Broadway theatre producers.

In the UK subsidised arts sector the term not-for-profit is not so widely used. There is anecdotal evidence from job advertisements that some smaller arts companies advertise positions for voluntary workers that could be considered as remunerative. The words *intern* and *internships*, much preferred in the US and Germany for non-remunerative fixed-term training positions, are generally considered to reflect a more professional outlook than the word *voluntary*, and are now gaining wider acceptance in the UK. Nevertheless, it is possible that at a local level, possibly at a community level, that there is a greater sense of belonging and of affinity towards the charitable and voluntary sector ethos – perhaps this is the second paradox. For world-class arts companies, words and labels such as charity and voluntary are unhelpful. Most executives interviewed in this research are clear about the commercial aspects of running a major subsidised arts company. However, the pursuance of a not-for-profit ethos throughout the whole UK arts economy would aid a better understanding of the non-financial profit nature of performing arts companies and their roles in providing non-financial value and cultural benefits to society.

b. Changing audiences and the brand factor

A major theme of managing change is the phenomenon of rapidly changing and developing audiences, due in part to cultural changes imposed by fashionable advertising trends, and the development of new audiences through artistic creativity and innovation. Added to these changing audiences is the complexity of evolving multiculturalism. So the idea of a strong marketing brand comes across strongly for successful arts companies. The dance sector, in particular has recognised and adapted to these changes and many new innovatory dance companies have been created and driven by the vision of a new generation of artistic directors. Brand image for performing arts companies is seen as crucial in a world full of change, of changing audiences and development, and companies may need to be highly innovatory and, if necessary, metamorphose to survive.

c. Artistic risk, trust and multiculturalism.

The arts can and do expand the frontiers and push at the boundaries. Audiences are taken on artistic journeys, during which their senses and emotions can be explored and possibly manipulated to hopefully produce a pleasant, exciting experience, and in this they must trust in the producer or artistic director. This trust is absolutely paramount, suggests Raymond Gubbay (2003). It is in the nature of the artist to break down barriers, to go beyond accepted boundaries, to break new ground – it is an aspect of artistic risk. In recent years there have been some notable operas that have gone beyond a taste-line for certain audiences and the public. The ENO production, Bieito's *A Masked Ball*, was one such production, and another, more recently in Moscow, was the Bolshoi Theatre's production of *Children of Rosenthal* (Kocharova, 2005).⁷⁴ Dance, on the other hand, is an art form that normally doesn't cause such widespread public offence, yet dance has also pushed at the boundaries. Nevertheless, dance works such as those by Javier de Frutos, have in the past, offended some audiences, and creative works by Pina Bausch's Tanz Theater of Wuppertal, have at times, been a step too far for particular audiences. On an up-beat note, Tusa (1999: 165) suggests that the success of modern contemporary dance was due to a 'fortunate congruence of influences [that] produced a consensus between creator, funder [*sic*] and audience', artistic innovation co-existing with public consent – it is a complex issue.

The drama *Behzti* (Dishonour), the Sikh play written by Gurpreet Kaur Bhatti, portrayed sex abuse and murder in a Sikh temple. It did rather well at the Birmingham Repertory Theatre for a few days, before it was eventually cancelled following violent protests and pressure from Sikh religious representatives (BBC, 2004e; Branigan, 2004; Dromgoole, 2004); Salman Rushdie, is quoted by Glendinning (2004) as saying:

It should be quite clear that in this country, it is the liberty of any artist to express their view of their own society and their own community. Frankly, bookshops and theatres are full of the things that would upset an interest group.

⁷⁴ So much controversy was caused with the staging of the opera *Children of Rosenthal*, that some members of the Duma wanted it banned, and members of Walking Together, a youth movement, staged daily burnings of books by the libretto's author: the conceptualist author, Vladimir Sorokin.

Is it therefore a question of different taste-lines for different art forms? Perhaps opera and dramatic theatre tend to cross moral boundaries more readily? And, if audiences implicitly trust the artistic director and/or the producer and certain audiences are not offended, is that because of the sophistication of the audience, or more to do with the degree of trust? Mike Leigh's play *Two Thousand Years* (2005) at the National Theatre was a sell-out (BBC, 2005), 16,000 tickets being sold before the title of the play was revealed – trust or reputation, or both? Finally, what is the nature of artistic risk in a UK multicultural society – a society that emphasises diversity and differing cultural values, and what are the public consent implications and challenges for performing arts leaders?

d. Funding the UK's world-class performing arts companies

The research findings were surprising for there was minimal reference to the Arts Council of England, apart from being a provider of subsidy. A null hypothesis stance might lead to the view that the ACE does not meet the needs of world-class performing arts companies. Many of the UK's major arts companies researched for this thesis are of national and international significance, they compete at world-class level for resources and audiences, and many of their leaders are widely acknowledged by their peer group to be of international standing.

For the financial year-ended 31 March 2004, the ACE (2004a) made 4,355 grants, of which 1,687 or 39 per cent were granted to individuals, a fact that might suggest the ACE policy focus is towards the individual. Blacker (2005) claims that the social engineering policies embodied in an ACE 2005 publication *Race Equality Plan*, would lead to the prospect of local arts groups losing public funding by failing to impress the cultural commissars of the ACE. Tusa (2005) adds weight to this argument, speaking at the 2005 Annual Dinner of the Royal Academy of Arts, he said: 'The arts world should reject further attempts to judge what we do by criticisms of the social make up of our audience; the composition of our staff; or any other quota based criterion.' 'Public policy considerations apart,' he said, 'contribute nothing towards the only thing that matters – the quality of the arts'.

So there is doubt about the arm's-length principle of arts funding, and according to Bull (1998: 100) writing about the government's commissioned report, *The Eyre Review: The Future of Lyric Theatre in London* by Sir Richard Eyre: 'Unfortunately, their [the government] intervention in the arts world has not been so positive, destroying with a single proposal the "arm's-length" principle of funding.' But even if the arm's-length principle is not quite dead and buried, Tusa (2005) asks the question, 'whatever happened to arm's-length policy? Interference is interference even when dressed up as performance indicators'.

According to the Arts Council of England (2004), only eight out of seventy-nine arts companies have completed either the Stabilisation or Recovery programmes. There is a widespread view that these programmes are the least transparent of schemes and a lack of information makes it a difficult area to fully research. There is surely a case for a full review of the ACE Stabilisation and Recovery programmes, funding is funding, even if there is a pretext. And, world-class arts organisations require adequate funding, whether dressed up as stabilisation programme funding or otherwise. A further reformed and much smaller Arts Council would mean financial savings that could be passed on to provide more substantial funding for the UK's national and prestigious arts organisations, after all, are they not part of the national heritage, forming as they do core elements of the nations culture? Clive Gillinson, in an newspaper article (Higgins, 2005a), said of the ACE policy of automatic funding of orchestras to set levels, 'If theatres or galleries got an automatic grant just because of being a theatre or gallery – any government would say, "We don't need an Arts Council."' In the same article Raymond Gubbay was more robust, saying of the quango, 'The work of the Arts Council could be done by a civil servant and a secretary on a wet Wednesday afternoon.'

In Australia, the Australia Council (2005) has established the Major Performing Arts Board to specifically ensure support for arts companies of international and state significance. Research suggests a *prima facie* case for establishing different funding criteria for major arts companies in the UK, especially for those companies receiving grant-in-aid over £1 million, or being of national or international significance. Perhaps there is a role for the National Audit Office (NAO) in such a scheme? The use of NAO staff might possibly significantly reduce ACE external consultancy

costs. Such a change in policy could allow more financial resources to be directed toward the UK's major arts companies, resulting in their increased long-term sustainability, thus adding to their national and/or international prestige. For arts leaders, extra funds and a freedom from ACE bureaucracy could lead to an improved focus in certain policy areas, in particular social inclusion policies, and improved long-term sustainability.

e. Entertainment, production and creative values

Redstone with Knobler (2001) emphasised that it is the quality of the creative output that is paramount, as does Richard Olivier (2001); however, there is often a greater emphasis on excellence, in particular when referring to production values or technical factors. On the other hand, there are those live performing arts directors that see success in purely artistic terms, being an implementation of vision.

However, that has often brought about financial failure. Stephen Sondheim (2005) composer–lyricist, and notable for *West Side Story*, says that for him, ‘art is success, and the implementation of his vision’, but this philosophy has resulted in numerous financial flops, such as, *Merrily We Roll Along* (1981) and *Assassins* (1990).

Antonio Pappano (2004), Music Director, ROH, perhaps understands more than most the concept of entertainment values in opera and dance. Interviewed by Alan Yentob, the BBC Creative Director, about the ROH's first night performance of *La Forza Del Destino* Pappano said, ‘After all it's show business.’ The idea of artistic–entertainment value is another widely used concept, thanks to the motion picture and television industries, and it raises the question, does the arts sector need to more widely embrace the concept of entertainment and production values; values that are so widely understood in television production?

f. Executive leadership model, advocacy and governance

The most successful executive leadership model that has become apparent in arts companies is what can best be described as a marriage or partnership model: two committed directors driving the organisation forward with a single vision and

common purpose. Two-headed or bifurcated structures have been suggested by some writers (Chong, 2002: 66); however, there is no ideal management structure, and organisations develop and adjust over time to the most suitable model, given both the nature of change and its intrinsic economic rigour. One area of weakness that has become apparent is in the general area of advocacy, which raises further questions, do the arts need more advocates? Does the board share with the executive significant responsibility towards advocacy?

g. Leadership crisis

It was stated in Section 7.3 this research was unable to uncover any evidence of a crisis of leadership, at the executive level, in any of the arts companies researched, excepting where conflict had arisen with the chairman of the board.

However during 2005, for various reasons, there were a number of high-profile resignations: Clive Gillinson resigned as Managing Director, LSO, and headed for New York's Carnegie Hall; Derek Purnell resigned as Chief Executive, BRB, and Anthony Freud announced his resignation as Director, WNO, in order to lead Houston Grand Opera. It is possible, therefore, that the DCMS announcement in December 2004 of standstill funding until 2008 (Higgins, 2004b) may have exacerbated a crisis of leadership succession that could be developing in a number of the UK's major performing arts companies.

A question mark arose over what constitutes good governance and the requirement for certain standards from the board. Self-governing orchestras were the exception, since they probably enjoy a higher standard and quality of governance than other art forms, possibly by the very nature of their constitutional framework.

It is also certainly possible that middle-ranking arts companies do have problems attracting leaders of the right calibre and quality, but those companies were excluded from this research. To rectify this situation, recent programmes such as the Clore Leadership Programme and the ACE Senior Dance Managers Fellowship Programme (ACE, 2004b), provide further training opportunities to improve the

professionalism of managers and leaders in middle-ranking arts companies and other cultural sector organisations.

h. Leadership skills in the performing arts

The range of themes identified in this research, and discussed in Chapter 5, provides an interesting and complex checklist for leaders of performing arts organisations. Not only do the themes imply a broad range of necessary skills for leaders, they may also aid the development of a leadership-training curriculum. For it is evident from the analysis, that the individual themes of audiences, creativity, financial, and cultural elements cross many key issue boundaries. There are many cross-links between the key research issues, which implies that leaders within the performing arts must possess relevant core abilities and the management skills to manage change. Therefore, a leadership curriculum, based upon significant key issues and cross-linked themes, would include the following core list of skills and competencies:

- Art Form
- Audiences
- Cultural Policy
- Financial Skills
- Management of Change
- Media Relations
- Resource Management
- Technology and Broadcasting

However, leaders will have to ‘be both inspired and inspiring ... and they will be able to manage creatively the emotional impact of constant change’ according to Richard Olivier (2001: xix). That suggests a new breed of visionary, highly educated, intellectually capable arts leaders, having an understanding of cultural policy, for it is possible, that in the long-term, leadership will become more affected by external factors and thus more policy focussed.

7.5 FURTHER RESEARCH

An outcome of this research has been the identification of areas of further research, namely qualitative and financial. They are presented below:

Qualitative:

- a. The exact methodology used in this research could be extended to middle-ranking arts companies: to determine the extent to which a crisis in performing arts leadership exists.
- b. The methodologies of qualitative analysis and case study can be extended to research management and leadership in the museums and galleries sectors.
- c. There is a need for research into governance generally, and in particular to validate that governance and advocacy associated with orchestra boards [of trustees], has led to less conflict at the executive level, and higher standards of governance.
- d. There is need to identify the extent to which entertainment values and production values are embedded in the performing arts culture, particularly in small to mid-sized arts companies, and especially where companies are more community focused.
- e. The pie chart presentations in Chapter 5 show the significance of themes between the four art forms. There is a need for further in-depth analysis, an interpretive approach, to fully understand the implications for the art form and for the executive.

Financial:

- a. From the four major cases studied, research confirmed that incoming resources failed to meet production costs, see Section 6.7. There is a need to verify this cost analysis to establish whether any benchmarks can be set, in particular for the art forms, and to compare the analysis against middle-ranking companies.
- b. Sponsorship and donations also came under the spotlight in this research: in the four major cases there was a wide disparity in fundraising performance. What is the norm? And does this mean that some fundraising departments spend more money

than they receive? A survey needs to be undertaken to determine the efficiency of fundraising departments.

c. There is a need for wide-ranging research into the ACE Stabilisation and Recovery programmes. These programmes suffer from a lack of transparency and they have proved difficult to research. Research into the programmes true costs, and the problems for arts companies in implementing change could form the basis of a policy review.

7.6 SUMMARY

The methodology employed in this research sought a new multi-dimensional approach to shed new light on the complex area of leadership and management in the performing arts and it also addressed concerns about a leadership ‘crisis’. The conclusions and debates presented in this chapter have implications for leaders, training programmes and policy makers.

Key findings:

- No crisis of leadership at an executive level in UK performing arts was identified.
- Concerns about the chairmanship of particular companies, in certain sectors of the performing arts, were identified.
- Managing change is the most important issue affecting the management of performing arts companies.
- Changing cultural factors, both external and internal, were identified as a major theme and requiring careful management.

- Future arts funding, forthcoming charitable legislation, external cultural factors and emerging contemporary issues will require performing arts leaders that combine the necessary core skills and competencies to engage in the wider arts and cultural debates.
- A core list of skills and competencies was identified for a new generation of inspirational leaders.
- Theory development reinforced the importance of existing issues and identified evolving contemporary issues.
- The histories of English National Ballet, English National Opera, City of Birmingham Symphony Orchestra, and the National Theatre were extended – adding to existing literature.
- Multi-dimensional qualitative methodologies provide credibility to a grounded theory approach.
- Limitations of the research were evident at the art form level; the small number of relevant interviews preventing rigorous comparisons being made between art forms.

Finally, with a downward trend in subsidy in real terms already announced by the government, a worsening financial situation may have an impact on leadership succession. The challenge for performing arts companies will be to attract new leaders having the necessary leadership and managerial skills, and the wider skills to manage the changing socio-economic factors affecting their organisations. This research has highlighted emerging contemporary issues and identified key skills and requirements for a new generation of inspirational leaders.

APPENDICES

Appendix I

Research Interviews

Dance	1	English National Ballet – Christopher Nourse, Managing Director
	2	Rambert Dance Company – Sue Wyatt, Executive Director
	3	Northern Ballet Theatre – Mark Skipper, Chief Executive
	4	Birmingham Royal Ballet – Derek Purnell, Chief Executive
	5	Royal Opera House 2 – Deborah Bull, Artistic Director
Opera	1	Royal Opera House – Tony Hall, Chief Executive
	2	English National Opera (ENO) – Martin. Smith, Chairman
	3	ENO – Seán Doran, Artistic Director and Chief Executive
	4	Opera North – Richard Mantle, General Director
	5	Raymond Gubbay – Raymond Gubbay Ltd, Managing Director
	6	English Touring Opera – James Conway, General Director
Orchestras	1	CBSO – Stephen Maddock, Chief Executive
	2	Philharmonia – David Whelton, Managing Director
	3	LPO – Timothy Walker, Chief Executive and Artistic Director
	4	RPO – Ian Maclay, Managing Director
Theatre	1	Royal National Theatre – Nick Starr, Executive Director
	2	Lyric Theatre Hammersmith – Simon Mellor, Executive Director
	3	Donmar Warehouse Theatre – Tobias Round, General Manager and Sarah Nicholson, Production and Literary Administrator
	4	Almeida Theatre – Neil Constable, Executive Director
Television & Radio	1	ITC – Patricia Hodgson, Chief Executive
	2	BBC – Proms, TV & Live events- Nicholas Kenyon, Controller

Appendix II

Arts Council of England: Grant-in Aid 2002-03 & 2003-04

	2003-04 £	2002-03 £
Dance		
English National Ballet	5,325,338	5,085,027
Birmingham Royal Ballet	6,326,312	6,177,993
Northern Ballet Theatre	1,802,800	1,685,469
Rambert Dance Company	1,656,568	1,608,319
 Opera		
English National Opera	15,000,000	14,006,552
English Touring Opera	1,055,227	1,029,493
Opera North	7,073,626	6,815,162
Royal Opera House	21,754,450	21,121,000
 Orchestras		
City of Birmingham Symphony Orchestra	1,737,435	1,637,700
London Philharmonic Orchestra	1,618,362	1,570,400
Philharmonia Orchestra	1,618,362	1,572,400
Royal Philharmonic Orchestra	412,319	381,776
 Theatre		
Almeida Theatre	847,561	971,892
Donmar Warehouse Theatre	302,247	267,693
Lyric Theatre Hammersmith	771,489	634,268
National Theatre	14,810,852	14,331,685
 Total	82,112,948	78,896,829
 % of the Total Awarded	29.64	30.19
 Total Grant-in-Aid Awarded	277,038,818	261,329,538

Source: ACE Annual Report and Accounts (ACE 2003, 2004a)

NB. These figures may be at variance from those shown in their respective accounts due to the accounting treatment of restricted funds.

Appendix III

Interviews and Transcripts

Interviewee(s)	Recorded Duration (mins)	Transcript Word Count	Referenced as:
Martin Smith	notes	1141*	SMITH, M. (2002)
Sue Wyatt	33	3842	WYATT, S. (2003)
Christopher Nourse	36	5166	NOURSE, C. (2003)
Nick Starr	34	4346	STARR, N. (2003)
Patricia Hodgson	28	3461*	HODGSON, P. (2003)
Tony Hall	20	3374	HALL, T. (2003)
Timothy Walker	33	4026	WALKER, T. (2003)
Nicholas Kenyon	22	2999*	KENYON, N. (2003)
Derek Purnell	37	5323	PURNELL, D. (2003)
Stephen Maddock	44	7046	MADDOCK, S. (2003)
Mark Skipper	29	5038	SKIPPER, M. (2003)
Richard Mantle	55	9101	MANTLE, R. (2003)
Ian Maclay	36	6708	MACLAY, I. (2003)
Raymond Gubbay	e-mail	1505*	GUBBAY, R. (2003)
Tobias Round and Sarah Nicholson	40	3608	ROUND, T. and NICHOLSON, S. (2003)
David Whelton	23	2782	WHELTON, D. (2004)
Neil Constable	39	5789	CONSTABLE, N. (2004)
Seán Doran	36	5725	DORAN, S. (2004)
James Conway	39	5748	CONWAY, J. (2004)
Simon Mellor	54	7142	MELLOR, S. (2004)
Deborah Bull	22	n/a *	BULL, D. (2005)

NB. i. 21 interviews in total.

ii. 16 transcripts were qualitatively analysed using MAXqda software with the exception of those marked*.

Appendix IV

Final Coded Themes List

Managing Change:	Artistic Direction Audiences Building and Venues Communications Conflict Cultural Financial Organisational Repertoire and Programming
Frontiers and Boundaries:	Artistic Risk and Programming Audiences Press: - Critics’ Reviews - Editorial Public Relations
Leadership:	Board: - Fiduciary - Non-intervention - Qualifications - Supportive Chairman Executive Model Interpersonal and Empowerment Leadership Style Organisational Shared Vision
Management Training:	Commercial and Marketing Communications Cultural Executive Financial People Skills Provider Staff Development

(Continued overleaf)

Profit and Not-for-Profit:	Commercial and Marketing Conflict and Pricing Financial Repertoire Revenue Risk Sponsorship Subsidy Value Analysis
Quality and Excellence:	Creativity Financial Overall Experience Performance Production Values Recruitment
Social Inclusion:	ACE Policy Choice Community Cultural Education Partnerships Performance
Technology:	Access Administration Broadcasting and New Media Building and Venues Financial Rights Stage Equipment

Appendix V

Screen Prints of MAXqda Software

The screenshot shows the MAXqda software interface. The top menu bar includes Project, Edit, Codes, Memos, Variables, TextSearch, Analysis, and Windows. The toolbar contains various icons for file operations and analysis. The left pane shows the Document System with a tree view of Text Groups and Code System. The main text browser displays an interview transcript with line numbers 1 through 6. The transcript text is as follows:

1 An interview with Christopher Nourse, Managing Director,
2 English National Ballet
3
4 2.30pm on 27th February 2003, at ENB, Markova House, 39 Jay Mews,
5 London SW7 2ES
6
7 The interview
8
9 Robert Frew: Management of Change, and the challenges facing management. There is a word
10 perhaps I should have included it here, and that is 'innovation', it does cover a whole span of things
11 of course?
12
13 Christopher Nourse: Well I think there are and in fact... this interview comes at a very timely moment. I
14 think there are a variety of reasons for the fact that we are undergoing change. The first and primary reason
15 I think is that actually in the world generally there's a mood of change around. Whether it's that fact that we
16 have just entered into a new millennium, people are questioning things, there's different ways of doing things,
17 that's part of it. I think that coming slightly closer to home it so happens that the Arts Council (ACE) have
18 carried out a major ballet review over the past eighteen months, and that has been fed into a review of
19 basically the lyric arts. They carried out an opera review a couple of years ago and this review which the
20 Arts Council have conducted began in the autumn of last year and as you rightly say Matz Skoog joining the
21 English National Ballet as the Artistic Director in September last year. I, in fact came in from Rambert
22 Dance Company as Managing Director a couple of months earlier so it was two joint Chief Executives the
23 Artistic Director and the Managing Director both new to the English National Ballet just at the time when the
24 Arts Council is wanting to stimulate discussion about change and that sort of thing and Max and I having our
25 own views about things. So there is no doubt we are in a period of questioning what we do and the way we
26 do things, are their ways of doing them better? And we have been feeding all of that into the Arts Council
27 and Matz himself has got some very specific ideas about all of this. I think the first thing to say is that
28 whatever change we are talking about it is evolution not revolution, I don't think that we are going to 'be
29 kicking the baby out with the bathwater' and wanting to start again.

The screenshot shows the MAXqda software interface. The top menu bar includes Project, Edit, Codes, Memos, Variables, TextSearch, Analysis, and Windows. The toolbar contains various icons for file operations and analysis. The left pane shows the Document System with a tree view of Text Groups and Code System. The main text browser displays a transcript of a conversation with line numbers 9 through 10. The transcript text is as follows:

9 RF: Yes, we are talking about an evolutionary change.
10 CN: ENB (English National Ballet) has the most wonderful heritage which it has built-up over it's fifty year
old history. We are and we will remain a classical company. I think that both of us feel that we want to be
slightly less reliant on the old traditional warhorses, the three Tchaikovsky ballets and those sorts of things.
I'd like to see many more triple bills and Matz in particular wants us to look at the way we do our tour de
force programme, which is where we split the company into two and go into the much smaller venues and
so we are focussing much more on commissioning small, reasonably one-act works revamping the
repertoire generally. We are looking at the ways in which we tour, and whether we should just continue to
confine ourselves to the large scale venues or whether we should be looking rather more flexibly at other
venues depending on the sort of rep. that we've got... I wouldn't want us to go into Birmingham, to the
Hippodrome with *Swan Lake* when BRB (Birmingham Royal Ballet) have a very good *Swan Lake*
themselves - it would be pointless. But, in two years we are commissioning a new full length *Les Liaisons*
Dangereuses that will be unique to us. We're reviving this autumn, Peter Schaufuss's production of *La*
Sylphide which is unique to ENB, we have Derek Deane's *Alice in Wonderland* which is unique to ENB,
we have work that is unique to us, why shouldn't the people of Birmingham enjoy so those pieces which
they are not otherwise going to see? So that's the thinking behind really the way in which we tour and
repertoire planning and all that sort of thing. The management of change is always quite difficult in fact it's
generally accepted, as I'm sure your know, the way it is managed is almost more important than what the
changes are themselves and that is quite difficult in a ballet company I have to confess, since ballet
companies are traditionally quite conservative particularly the dancers. However, I think this is a something
that is happening slowly but surely and it probably needs speeding up a bit, but it is something that we want
to do. The plan is that over the next few years the company will re-shape itself so that it's not only doing the
full length works but doing many more one act pieces, many more new pieces, going into different sorts of
places, we've even started that already actually! We are going to the Limbury Studio (ROH) for two
performances in May, we are doing performances in Westminster Abbey also in May, we are going abroad
with only half the Company for the first time ever in June, we're taking the full Company to Athens later on
in the year, but I mean... those sorts of changes, the things which are not particularly mind-boggling but they
are different to what happened before. Certainly in terms of the rep. and all those sorts of things, we are
going to Sadler's Wells for the first time in fifteen years in April, a programme of all new work! Our
Marketing department... all triple bills, two of which are involving contemporary choreographers, very
exciting and terrific.

Appendix VI - a

All Performing Arts - Themes Frequency Matrix

	Dance	Opera	Orch:	Theatre	Sub-Total	Total
Managing Change						
Artistic Direction	6	3	1	5	15	
Audiences	8	3	4	6	21	
Building & Venues	6	1	2	2	11	
Communications	2	1	0	0	3	
Conflict	2	1	0	0	3	
Cultural	4	8	4	2	18	
Financial	7	1	2	8	18	
Organisational	0	1	3	2	6	
Repertoire & Prog:	6	1	2	1	10	
						105
Frontier & Boundaries						
Artistic Risk & Prog:	2	7	4	5	18	
Audiences	4	8	3	1	16	
Press	6	4	4	2	16	
Critics' Reviews	8	4	0	2	14	
Editorial	6	3	3	2	14	
Public Relations	1	0	3	3	7	
						57
Leadership						
Board	2	2	5	5	14	
Fiduciary	3	1	0	1	5	
Non-intervention	5	2	0	2	9	
Qualifications	1	1	1	1	4	
Supportive	2	3	0	1	6	
Chairman	2	0	2	2	6	
Executive Model	3	2	1	7	13	
Interpersonal & Empower:	2	2	2	0	6	
Leadership Style	3	5	7	4	19	
Organisational	0	1	2	1	4	
Shared Vision	1	0	4	0	5	67
Management Training						
Commercial & Marketing	1	2	0	4	7	
Communications	2	0	1	0	3	
Cultural	2	2	1	2	7	
Executive	1	4	0	1	6	
Financial	3	0	0	2	5	
People Skills	2	2	0	1	5	
Provider	1	0	1	0	2	
Staff Development	2	2	5	2	11	
						46

(Continued overleaf)

Profit & Not-for-Profit					
Commercial & Marketing	2	7	2	6	17
Conflict & Pricing	2	3	0	3	8
Financial	2	5	3	2	12
Repertoire	2	0	1	1	4
Revenue	1	0	2	0	3
Risk	1	1	1	1	4
Sponsorship	3	2	2	1	8
Subsidy	1	5	2	3	11
Value Analysis	4	2	2	0	8
					75
Quality & Excellence					
Creativity	2	2	1	0	5
Financial	2	1	0	1	4
Overall Experience	0	1	0	1	2
Performance	4	6	8	2	20
Production Values	3	2	3	3	11
Recruitment	1	1	0	0	2
					44
Social Inclusion					
ACE Policy	2	0	1	0	3
Choice	3	0	1	3	7
Community	1	4	3	5	13
Cultural	0	0	3	4	7
Education	2	3	0	2	7
Partnerships	2	1	0	1	4
Performance	2	0	1	1	4
					45
Technology					
Access	0	4	4	0	8
Administration	2	0	0	0	2
Broadcasting & New Media	0	5	7	4	16
Building & Venues	2	4	2	5	13
Financial	4	2	2	2	10
Rights	0	0	2	1	3
Stage Equipment	6	0	1	2	9
					61
Sub-analysis Total				52	52
Grand Totals	162	138	121	131	552

Appendix VI - b

Dance - Themes Frequency Matrix

	BRB	ENB	NBT	RDC	Sub-Total	Total
Managing Change						
Artistic Direction	1	1	1	3	6	
Audiences	0	4	0	4	8	
Building & Venues	3	2	0	1	6	
Communications	1	0	1	0	2	
Conflict	2	0	0	0	2	
Cultural	0	2	0	2	4	
Financial	1	0	1	5	7	
Organisational	0	0	0	0	0	
Repertoire & Prog:	0	6	0	0	6	
						41
Frontier & Boundaries						
Artistic Risk & Prog:	0	0	0	2	2	
Audiences	1	0	1	2	4	
Press	1	1	2	2	6	
Critics' Reviews	1	0	5	2	8	
Editorial	1	2	1	2	6	
Public Relations	0	1	0	0	1	
						13
Leadership						
Board	0	2	0	0	2	
Fiduciary	1	1	1	0	3	
Non-intervention	1	1	3	0	5	
Qualifications	0	0	0	1	1	
Supportive	1	0	0	1	2	
Chairman	0	1	0	1	2	
Executive Model	1	1	0	1	3	
Interpersonal & Empower:	1	1	0	0	2	
Leadership Style	2	0	1	0	3	
Organisational	0	0	0	0	0	
Shared Vision	1	0	0	0	1	
						13
Management Training						
Commercial & Marketing	0	0	0	1	1	
Communications	0	2	0	0	2	
Cultural	1	0	0	1	2	
Executive	1	0	0	0	1	
Financial	0	0	0	3	3	
People Skills	0	0	0	2	2	
Provider	0	0	1	0	1	
Staff Development	1	0	1	0	2	
						14

(Continued overleaf)

Profit & Not-for-Profit						
Commercial & Marketing	0	1	1	0	2	
Conflict & Pricing	2	0	0	0	2	
Financial	0	0	0	2	2	
Repertoire	0	2	0	0	2	
Revenue	0	0	1	0	1	
Risk	0	1	0	0	1	
Sponsorship	0	1	2	0	3	
Subsidy	0	1	0	0	1	
Value Analysis	2	0	2	0	4	18
Quality & Excellence						
Creativity	2	0	0	0	2	
Financial	1	0	1	0	2	
Overall Experience	0	0	0	0	0	
Performance	1	1	2	0	4	
Production Values	0	1	2	0	3	
Recruitment	0	0	0	1	1	12
Social Inclusion						
ACE Policy	0	1	0	1	2	
Choice	2	0	0	1	3	
Community	0	0	1	0	1	
Cultural	0	0	0	0	0	
Education	0	1	1	0	2	
Partnerships	0	2	0	0	2	
Performance	0	2	0	0	2	12
Technology						
Access	0	0	0	0	0	
Administration	1	1	0	0	2	
Broadcasting & New Media	0	0	0	0	0	
Building & Venues	1	0	0	1	2	
Financial	0	1	2	1	4	
Rights	0	0	0	0	0	
Stage Equipment	1	1	3	1	6	14
Sub-analysis Total					25 —————→	25
Grand Totals	36	45	37	44		162

Appendix VI - c

Opera - Themes Frequency Matrix

	ENO	ETO	OPN	ROH	Sub-Total	Total
Managing Change						
Artistic Direction	1	1	1	0	3	
Audiences	1	0	0	2	3	
Building & Venues	0	1	0	0	1	
Communications	0	0	0	1	1	
Conflict	0	0	1	0	1	
Cultural	2	1	3	2	8	
Financial	0	1	0	0	1	
Organisational	1	0	0	0	1	
Repertoire & Prog:	0	0	1	0	1	
						20
Frontier & Boundaries						
Artistic Risk & Prog:	2	1	3	1	7	
Audiences	2	1	1	4	8	
Press	2	1	1	0	4	
Critics' Reviews	1	1	2	0	4	
Editorial	1	1	0	1	3	
Public Relations	0	0	0	0	0	
						19
Leadership						
Board	0	1	1	0	2	
Fiduciary	0	0	1	0	1	
Non-intervention	0	1	1	0	2	
Qualifications	0	0	1	0	1	
Supportive	0	1	2	0	3	
Chairman	0	0	0	0	0	
Executive Model	1	0	0	1	2	
Interpersonal & Empower:	0	0	2	0	2	
Leadership Style	1	1	2	1	5	
Organisational	0	0	0	1	1	
Shared Vision	0	0	0	0	0	
						12
Management Training						
Commercial & Marketing	1	0	1	0	2	
Communications	0	0	0	0	0	
Cultural	1	1	0	0	2	
Executive	0	1	2	1	4	
Financial	0	0	0	0	0	
People Skills	0	0	2	0	2	
Provider	0	0	0	0	0	
Staff Development	0	0	2	0	2	
						12

(Continued overleaf)

Profit & Not-for-Profit					
Commercial & Marketing	1	3	2	1	7
Conflict & Pricing	2	0	0	1	3
Financial	2	0	3	0	5
Repertoire	0	0	0	0	0
Revenue	0	0	0	0	0
Risk	0	0	1	0	1
Sponsorship	0	0	2	0	2
Subsidy	0	3	2	0	5
Value Analysis	0	0	2	0	2
					25
Quality & Excellence					
Creativity	0	0	1	1	2
Financial	0	0	0	1	1
Overall Experience	0	0	0	1	1
Performance	1	3	1	1	6
Production Values	0	0	2	0	2
Recruitment	0	0	0	1	1
					13
Social Inclusion					
ACE Policy	0	0	0	0	0
Choice	0	0	0	0	0
Community	0	1	3	0	4
Cultural	0	0	0	0	0
Education	1	1	1	0	3
Partnerships	1	0	0	0	1
Performance	0	0	0	0	0
					8
Technology					
Access	0	1	2	1	4
Administration	0	0	0	0	0
Broadcasting & New Media	1	1	1	2	5
Building & Venues	2	0	1	1	4
Financial	1	1	0	0	2
Rights	0	0	0	0	0
Stage Equipment	0	0	0	0	0
					15
Sub-analysis Total				14	14
Grand Totals	29	29	54	26	138

Appendix VI - d

Orchestras - Themes Frequency Matrix

	CBSO	LPO	PHO	RPO	Sub-Total	Total
Managing Change						
Artistic Direction	1	0	0	0	1	
Audiences	0	1	1	2	4	
Building & Venues	0	0	1	1	2	
Communications	0	0	0	0	0	
Conflict	0	0	0	0	0	
Cultural	2	1	0	1	4	
Financial	2	0	0	0	2	
Organisational	2	1	0	0	3	
Repertoire & Prog:	0	0	0	2	2	
						18
Frontier & Boundaries						
Artistic Risk & Prog:	2	1	0	1	4	
Audiences	0	2	1	0	3	
Press	2	1	0	1	4	
Critics' Reviews	0	0	0	0	0	
Editorial	1	0	1	1	3	
Public Relations	1	1	1	0	3	
						14
Leadership						
Board	1	0	2	2	5	
Fiduciary	0	0	0	0	0	
Non-intervention	0	0	0	0	0	
Qualifications	0	0	1	0	1	
Supportive	0	0	0	0	0	
Chairman	1	0	1	0	2	
Executive Model	1	0	0	0	1	
Interpersonal & Empower:	0	1	1	0	2	
Leadership Style	2	2	2	1	7	
Organisational	1	1	0	0	2	
Shared Vision	1	2	0	1	4	
						23
Management Training						
Commercial & Marketing	0	0	0	0	0	
Communications	1	0	0	0	1	
Cultural	1	0	0	0	1	
Executive	0	0	0	0	0	
Financial	0	0	0	0	0	
People Skills	0	0	0	0	0	
Provider	1	0	0	0	1	
Staff Development	1	2	1	1	5	
						8

(Continued overleaf)

Profit & Not-for-Profit						
Commercial & Marketing	1	0	1	0	2	
Conflict & Pricing	0	0	0	0	0	
Financial	1	0	0	2	3	
Repertoire	0	1	0	0	1	
Revenue	0	0	1	1	2	
Risk	0	0	1	0	1	
Sponsorship	0	0	0	2	2	
Subsidy	1	0	0	1	2	
Value Analysis	2	0	0	0	2	15
Quality & Excellence						
Creativity	0	1	0	0	1	
Financial	0	0	0	0	0	
Overall Experience	0	0	0	0	0	
Performance	3	1	2	2	8	
Production Values	1	1	0	1	3	
Recruitment	0	0	0	0	0	12
Social Inclusion						
ACE Policy	0	0	0	1	1	
Choice	0	0	1	0	1	
Community	0	1	0	2	3	
Cultural	3	0	0	0	3	
Education	0	0	0	0	0	
Partnerships	0	0	0	0	0	
Performance	0	0	0	1	1	9
Technology						
Access	1	1	0	2	4	
Administration	0	0	0	0	0	
Broadcasting & New Media	2	1	2	2	7	
Building & Venues	0	1	0	1	2	
Financial	1	0	0	1	2	
Rights	1	0	1	0	2	
Stage Equipment	0	1	0	0	1	18
Sub-analysis Total					4 —————▶	4
Grand Totals	41	25	22	33		121

Appendix VI - e

Theatre - Themes Frequency Matrix

	ALM	DON	LTH	NT	Sub-Total	Total
Managing Change						
Artistic Direction	1	1	2	1	5	
Audiences	1	2	0	3	6	
Building & Venues	1	0	1	0	2	
Communications	0	0	0	0	0	
Conflict	0	0	0	0	0	
Cultural	1	0	0	1	2	
Financial	4	0	2	2	8	
Organisational	0	1	1	0	2	
Repertoire & Prog:	0	0	0	1	1	
						26
Frontier & Boundaries						
Artistic Risk & Prog:	1	0	4	0	5	
Audiences	1	0	0	0	1	
Press	1	0	0	1	2	
Critics' Reviews	1	0	0	1	2	
Editorial	1	0	0	1	2	
Public Relations	1	1	1	0	3	
						11
Leadership						
Board	0	1	4	0	5	
Fiduciary	0	0	1	0	1	
Non-intervention	0	1	1	0	2	
Qualifications	1	0	0	0	1	
Supportive	1	0	0	0	1	
Chairman	0	0	2	0	2	
Executive Model	1	2	1	3	7	
Interpersonal & Empower:	0	0	0	0	0	
Leadership Style	0	2	1	1	4	
Organisational	0	1	0	0	1	
Shared Vision	0	0	0	0	0	
						19
Management Training						
Commercial & Marketing	2	0	0	2	4	
Communications	0	0	0	0	0	
Cultural	0	0	1	1	2	
Executive	1	0	0	0	1	
Financial	2	0	0	0	2	
People Skills	0	0	1	0	1	
Provider	0	0	0	0	0	
Staff Development	0	0	1	1	2	
						12

(Continued overleaf)

Profit & Not-for-Profit						
Commercial & Marketing	3	0	3	0	6	
Conflict & Pricing	0	0	3	0	3	
Financial	0	1	1	0	2	
Repertoire	0	0	0	1	1	
Revenue	0	0	0	0	0	
Risk	0	0	0	1	1	
Sponsorship	1	0	0	0	1	
Subsidy	2	1	0	0	3	
Value Analysis	0	0	0	0	0	17
Quality & Excellence						
Creativity	0	0	0	0	0	
Financial	0	0	1	0	1	
Overall Experience	0	1	0	0	1	
Performance	1	0	0	1	2	
Production Values	1	1	0	1	3	
Recruitment	0	0	0	0	0	7
Social Inclusion						
ACE Policy	0	0	0	0	0	
Choice	0	2	1	0	3	
Community	2	1	0	2	5	
Cultural	2	0	1	1	4	
Education	0	1	0	1	2	
Partnerships	1	0	0	0	1	
Performance	0	1	0	0	1	16
Technology						
Access	0	0	0	0	0	
Administration	0	0	0	0	0	
Broadcasting & New Media	1	0	2	1	4	
Building & Venues	1	1	2	1	5	
Financial	1	0	1	0	2	
Rights	0	0	1	0	1	
Stage Equipment	1	0	1	0	2	14
Sub-analysis Total				9	→	9
Grand Totals	39	22	41	29		131

Appendix VII - a

Table 6.1 English National Ballet: Accounts and Analysis, 2002-03 & 2003-04

Income and Expenditure for the year-ended 31 March				
	2004 £	% of Total Resources	2003 £	% of Total Resources
INCOMING RESOURCES				
Sponsorship & Donations	151,214	1.7	249,262	2.6
Activities for Generating Funds:				
Income of Trading Subsidiary	387,981	4.4	549,367	5.8
Hires and Sundry Income	167,408	1.9	169,819	1.8
Interest Income	27,608	0.3	44,184	0.5
Activities - Charitable Objects:				
London Ticket Sales and Fees	1,020,569	11.6	2,043,180	21.5
Other UK Ticket Sales and Fees*	1,521,581	17.3	1,253,774	13.2
Foreign Ticket Sales and Fees	125,996	1.4	2,430	0.0
Income from Company Activities	3,402,357	38.6	4,312,016	45.5
GRANTS RECEIVABLE				
Arts Council of England - Grant	5,325,338	60.4	5,085,027	53.6
City of Westminster	85,000	1.0	90,000	0.9
Sub-total	5,410,338	61.4	5,175,027	54.5
Total Incoming Resources	8,812,695	100.0	9,487,043	100.0
RESOURCES EXPENDED				
		% of Total Expended		% of Total Expended
Costs of Generating Funds:				
Trading Subsidiary Operations	229,598	2.5	248,824	2.6
Marketing and Publicity	798,424	8.5	690,272	7.2
Hires and Sundry	119,659	1.3	127,444	1.3
Charitable Expenditure:				
Cost of Production and Sales	6,700,904	71.6	7,062,318	73.7
Educational Costs	156,649	1.7	129,528	1.4
Support Costs	100,441	1.1	87,707	0.9
Management & Administration	1,255,461	13.4	1,239,711	12.9
Total Resources Expended	9,361,136	100.0	9,585,804	100.0
Net Movement in Funds	-548,441		-98,761	

Compiled from: ENB Report and Accounts, ENB (2003, 2004)

Appendix VII - b

English National Opera: Accounts and analysis: 2002-03 & 2003-04

Income and Expenditure for the year-ended 31 March

	2004 £	% of Total Resources	2003 £	% of Total Resources
INCOMING RESOURCES				
Activities for Generating Funds:				
Sponsorship & Donations - Other	1,981,000	4.6	1,530,000	4.3
S & D: - Restoration Fund	3,951,000	9.2	3,680,000	10.2
Interest Income	127,000	0.3	125,000	0.3
Activities - Charitable Objects:				
Box Office Receipts	2,928,000	6.8	5,054,000	14.1
Visiting Company Receipts	1,000	0.0	488,000	1.4
Catering and Other Sales	349,000	0.8	553,000	1.5
Other Income	574,000	1.3	543,000	1.5
Other Restoration Funding	13,987,000	32.6	5,762,000	16.0
Other Lottery Funding	3,000	0.0	24,000	0.1
Income from Company Activities	23,901,000	55.7	17,759,000	49.4
GRANTS RECEIVABLE				
Arts Council of England - Grant	15,000,000	34.9	13,900,000	38.6
- Stabilisation	2,861,000	6.7	3,635,000	10.1
- Other	1,170,000	2.7	677,000	1.9
		0.0		
Sub-total	19,031,000	44.3	18,212,000	50.6
		0.0		
Total Incoming Resources	42,932,000	100.0	35,971,000	100.0
RESOURCES EXPENDED				
Costs of Generating Funds:				
Fund-raising	526,000	1.2	560,000	1.6
Charitable Expenditure:				
Production and Performance	12,403,000	27.8	14,485,000	41.6
Technical and Transport	5,223,000	11.7	4,846,000	13.9
Production Marketing	1,042,000	2.3	1,265,000	3.6
Education, Outreach & Information	860,000	1.9	912,000	2.6
Costs of Catering	276,000	0.6	406,000	1.2
Support Costs	4,755,000	10.7	3,240,000	9.3
Restoration	19,285,000	43.2	8,645,000	24.8
Management & Administration	259,000	0.6	456,000	1.3
Interest Payable	3,000	0.0	4,000	0.0
Total Resources Expended	44,632,000	100.0	34,819,000	100.0
Net Movement in Funds	-1,700,000		1,152,000	

Compiled from: ENO Report and Financial Statements, ENO (2003, 2004b)

Appendix VII - c

City of Birmingham Symphony Orchestra: Accounts and Analysis, 2002-03 & 2003-04

Income and Expenditure for the year-ended 31 March

	2004 £	% of Total Resources	2003 £	% of Total Resources
INCOMING RESOURCES				
Activities for Generating Funds:				
Sponsorship & Donations	626,385	8.7	481,184	6.2
Investment Income: Interest	4,469	0.1	5,673	0.1
Activities - Charitable Objects:				
Birmingham Ticket Sales	1,324,504	18.4	1,300,234	16.9
Other UK Ticket Sales	21,846	0.3	29,518	0.4
Engagements - UK	432,057	6.0	389,264	5.1
- Abroad	386,255	5.4	854,081	11.1
Broadcasting	48,843	0.7	61,962	0.8
Recording Royalties & Fees	73,386	1.0	120,670	1.6
Programme Sales	73,262	1.0	70,401	0.9
Education Income	86,723	1.2	70,225	0.9
CBSO Centre Income	125,490	1.7	121,138	1.6
Chorus Income	28,499	0.4	40,419	0.5
Sundry Receipts	2,308	0.0	12,231	0.2
Income from Company Activities	3,234,027	44.9	3,557,000	46.2
GRANTS RECEIVABLE				
Arts Council of England - Grant	1,737,435	24.1	1,637,700	21.3
- Stabilisation	986,483	13.7	1,312,984	17.0
- Incentive and Lottery Funding	-	0.0	6,951	0.1
Birmingham City Council Grant	1,218,520	16.9	1,188,805	15.4
Other Grant Income	23,087	0.3	-	0.0
Sub-total	3,965,525	55.1	4,146,440	53.8
Total Incoming Resources	7,199,552	100.0	7,703,440	100.0
RESOURCES EXPENDED				
Costs of Generating Funds:				
Fundraising and Publicity	586,420	8.1	666,712	8.7
Charitable Expenditure:				
Cost of Production & Performance	5,266,374	73.0	5,544,014	72.6
Management & Administration	1,365,878	18.9	1,430,859	18.7
Total Resources Expended	7,218,672	100.0	7,641,585	100.0
Net Movement in Funds	-19,120		61,855	

Compiled from: CBSO Report and Accounts, CBSO (2003, 2004)

Appendix VII - d

National Theatre: Accounts and Analysis, 2003-04 & 2003-04

Income and Expenditure for the year-ended 31 March

	2004 £	% of Total Resources	2003 £	% of Total Resources
INCOMING RESOURCES				
Activities for Generating Funds:				
Sponsorship & Donations - Other	3,710,000	8.7	5,451,000	13.0
Other Resources	2,475,000	5.8	2,397,000	5.7
Interest Income	196,000	0.5	219,000	0.5
Trading Income	6,060,000	14.3	5,525,000	13.2
Activities - Charitable Objects:		0.0		0.0
Box Office Receipts	11,902,000	28.0	10,013,000	23.9
Touring	135,000	0.3	273,000	0.7
Art of Regeneration	-	0.0	423,000	1.0
Other Income	19,000	0.0	588,000	1.4
Income from Company Activities	24,497,000	57.7	24,889,000	59.5
 GRANTS RECEIVABLE				
Arts Council of England - Grant	16,037,000	37.7	16,308,000	39.0
- Stabilisation	-	0.0	-	0.0
Royal National Theatre Foundation	550,000	1.3	414,000	1.0
Art of Regeneration	787,000	1.9	-	0.0
Culture Online	312,000	0.7	-	0.0
- Other	309,000	0.7	244,000	0.6
Sub-total	17,995,000	42.3	16,966,000	40.5
 Total Incoming Resources	 42,492,000	 100.0	 41,855,000	 100.0
 RESOURCES EXPENDED				
		% of Total Expended		% of Total Expended
Charitable Expenditure:				
Fund-raising	442,000	1.0	412,000	0.9
Trading Operations	4,248,000	9.5	4,486,000	10.3
Cost of Performances	21,072,000	46.9	21,178,000	48.8
Costs of Other Activity	2,801,000	6.2	2,943,000	6.8
Operating Costs	11,575,000	25.8	9,969,000	23.0
Depreciation	4,301,000	9.6	3,964,000	9.1
Management & Administration	481,000	1.1	439,000	1.0
Interest Payable	-	0.0	-	0.0
 Total Resources Expended	 44,920,000	 100.0	 43,391,000	 100.0
 Net Movement in Funds	 -2,428,000		 -1,536,000	

Compiled from: NT Annual Report and Financial Statements, NT (2003, 2004)

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